



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# BEST OF SCORPIONS

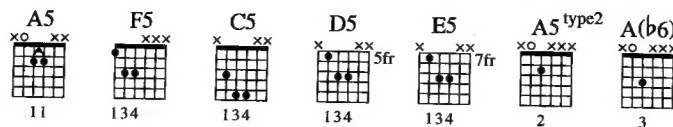


 HAL • LEONARD®



# Big City Nights

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Moderate Rock ♩ = 139

Gtr. 1 (dist.) A5 N.C. A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

*mf* P.M. P.M. P.M.

TAB: 2 3 2 10 10 9 7 5 5 5 7 3 5 0 8 7 8 8 8 8 7 0 2

Gtr. 1 Rhy. Fig. 1 A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5 End Rhy. Fig. 1

P.M. P.M.

TAB: (2) 2 3 2 10 10 9 7 5 5 5 7 3 5 0 8 7 8 8 8 8 7 0 2

Gtr. 2 (dist.)

Gtr. 3 (dist.) *divisi*

*mf*

TAB: 7 5 7 0 3 7

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Gtr. 2

Gtr. 3 *divisi*

TAB: 9 8 10 10 7 7 4 5 4 10 7 0 9 5 7 7 0 3 5

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 Gtr. 3 tacet G A5

1. When the day -

Gtr. 2

Gtr. 3 *divisi*

Gtr. 4 (dist.)

*mf*

**Verse**

\*A5 F C5 Gtr. 2 tacet Csus4 C Dsus4 D D5 A5

- light is fall - ing down \_\_\_\_\_ in - to the night, \_ and the sharks \_

Gtr. 2 *8va*

*fdbk.*

Gtr. 4

P.M. P.M. P.M. P.M. *let ring*

Gtr. 1 *Rhy. Fig. 2*

P.M. P.M. P.M. P.M.

\* Chord symbols reflect overall harmony.

F C Csus4 C Esus4 E Esus4 E Asus4

try to cut a big piece out of life, it feels al -

Gtr. 4

P.M.----- P.M. P.M.----- P.M.

Gtr. 1

P.M.----- P.M.----- P.M.----- P.M.----- (cont. in slashes)

End Rhy. Fig. 2

A5 F5 C5 D5 A5

Rhy. Fig. 3

Gtr. 1

right to go out to catch an out - ra - geous thrill. But it's more

Gtr. 4

Rhy. Fig. 3A

let ring -----

F5 C5 E5

like spin - ning wheels of for - tune, which nev - er stand still.

End Rhy. Fig. 3A



# Chorus

G A5 type2 A(b6) A5 F5 E5 D5 C5 G5

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Big cit - y, big cit - y nights. —

P.M.

(11) 11 11 (11) (11) 2 0 2 0 2 0 0 10 10 9 7 5 5 5

G6 G5 Gsus4 G A5 A(b6) A5 F5

You keep me burn - ing. — Big cit - y,

P.M. \*P.H. — P.M.

(8) 5 7 5 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 2 0 2 0 2 0 10 0

\* Move pickhand up & down string to achieve random harmonics.

E5 D5 C5 G5 G6 G5 Gsus4 G A5

big cit - y nights. — 2. When the sun -

8va loco

P.H. — 1/2

(10) 10 9 7 5 5 5 7 5 3 3 0 5 4 3 2 1 2 0

Pitches: D D A A<sup>b</sup> G F<sup>#</sup> F

## Verse

Gtr. 1: w/ Rhy. Fig. 2

A5

F5

C5

Csus4 C

Dsus4

D

D5

A5

light is ris - ing up — in — my eyes, — and the long —

P.M. P.M. P.M.

(5) 2 2 0 2 2 0 1 1 1 1 5 7 6 7 7 7 7 7 2 0

F5 C5 Csus4 C Esus4 E Esus4 Asus4

\_\_\_\_\_ night has left me back \_\_\_\_\_ at some-bod - y's side, \_\_\_\_\_ it feels al -

P.M. P.M. P.M.

Gtrs. 1 & 4: w/ Rhy. Figs. 3 & 3A Am F6 F C5 Csus4 C D D5 Asus4

- right\_ for a long\_ sweet min - ute like hours\_ be - fore. But it's more\_

Am F6 F C5 Csus4 C E

\_\_\_\_\_ like\_ look - ing out\_ for some - thing can't find an - y - more. \_\_\_\_\_

**Chorus**  
Gtr. 1: w/ Rhy. Fig. 1 (3 ¼ times)

A5 type2 A(b6) A5 F5

Big cit - y,

Gtr. 4

let ring ----- | P.H. ----- | P.M.

15ma ----- 1 loco

E5 D5 C5 G5 G6 G5 Gsus4 G A5

big cit - y nights. \_\_\_\_\_ You keep me burn - ing. \_\_\_\_\_

1/2 1 1/2 1



A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. —

P.M.

G A5 A(b6) A5 F5 E5 D5 C5 G5

Al - ways yearn - ing. Big cit - y, big cit - y nights. —

P.M.

G6 G5 Gsus4 G A5

You keep me burn - ing. —

15ma ----- loco

P.H. ---- |

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. —

**Bridge**  
**Half - time feel**

G   Gsus4   N.C.   N.C.   E5   G5   C5

There is no dream — that you can't make true —

Gtrs. 1 & 4

B5   N.C.   E5   G5   C5

— if you're look - ing for love. — But there's no girl's — burn - ing the ice —

**End half - time feel**  
A5 type2

D5   (D5)

a - way from my heart, — may - be to - night. —

Gtrs. 1 & 4   Gtr. 4   P.M.   (cont. in slashes)

Gtr. 2

Gtr. 3  
divisi

\* w/ delay repeats



# Interlude

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (last 3 meas.)

A (5) open A(b6) A5 type2 A (5) open F5

Gtrs. 1 & 4

E5 D5 C5 G5 G6 G5 Gsus4

Gtr. 2

Gtr. 3 divisi

Gtrs. 1 & 4: w/ Rhy. Fig. 1

G A5 A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

## Guitar Solo

Gtr. 3 tacet

G A5 A(b6) A5 F5 C5

Gtrs. 1 & 4

8va

Gtr. 5 (dist.)

f w/ reverb

Gtr. 2

F5

Tr. 5

loco

8va

20 18 17 18 17 15 17 15 | 17 16 17 16 | 20 18 17 22 20

A5

The image shows a musical score for guitar, specifically for two parts: Gtr. 1 and Gtr. 4. The score is written on a grand staff with two systems of staves.

**System 1:**

- Gtr. 1 (Top Staff):** Features a melodic line with eighth and sixteenth notes. It includes a section marked "8va" (octave up) and a section marked "loco" (loco playing). The notation includes various accidentals and articulation marks.
- Gtr. 4 (Bottom Staff):** Shows a series of fret numbers (20, 17, 16, 13, 12, 14, 12, 14, 13, 12, 10, 12, 12, 10, 12, 10, 12) indicating a scale or arpeggio exercise. It also includes a section marked "1" and "5" with a "7" below it, suggesting a specific fret or position.

**System 2:**

- Gtr. 1 (Top Staff):** Continues the melodic line, featuring a section marked "loco" and a section marked "1" and "5" with a "7" below it.
- Gtr. 4 (Bottom Staff):** Shows a series of fret numbers (20, 17, 16, 13, 12, 14, 12, 14, 13, 12, 10, 12, 12, 10, 12, 10, 12) indicating a scale or arpeggio exercise. It also includes a section marked "1" and "5" with a "7" below it, suggesting a specific fret or position.

D5



### Chorus

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

**Gtr. 5 tacet**

Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
 A5 A(b6) A5 F5 E5 D5 C5 G5 G6 G Gsus4 A5  
 Big cit - y, big cit - y nights. — You keep me burn - ing. —  
 (14)  
 P.M.  
 2 2 3 2 10 10 9 7 5 5 3 3 3 5 3 2 0

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. — Al - ways yearn - ing. —

Gtr. 2

Gtr. 3  
divisi

\* w/ octaver

\* Set one octave below.

Gtr. 4

P.M.

grad. bend

(2) 2 3 2 0 10 10 9 7 5 5 6 5 6 5 6 5 4 5 4 7 5 4 7 5 7 6 0 3 2

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4

Big cit - y, big cit - y nights. —

Riff A

Riff A1

9 8 10 10 7 10 7

5 7

P.M.

semi-harm. —

(2) 2 3 2 0 10 10 9 7 5 5 5 5 7 5 5 0 3 0



G A5 A(b6) A5 F5 E5 D5 C5 G5

You keep me burn - ing. — Big cit - y, big cit - y nights. —

semi-harm. — P.M. P.M.

(10) 7 5 7 9 8 10 10 7

(7) 0 3 5 7 5 7

G6 G5 Gsus4 G A5

Al - ways yearn - ing.

End Riff A

End Riff A1

5 3 5 3 5 3 5 3 5 3 5 3 5 7

6 5 6 5 6 5 6 5 6 5 6 5 6 5 7

# **Outro**

Qtrs. 1 & 4: w/ Rhy. Fig. 1 (till fade)  
Qtrs. 2 & 3: w/ Riffs A & A1 (till fade)

A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. — You keep me burn - ing. —

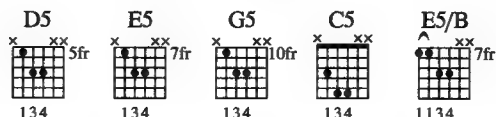
A(b6) A5 F5 E5 D5 C5 G5 G6 G5 Gsus4 G A5

Big cit - y, big cit - y nights. — Al - ways yearn - ing.

Play 2 Times & Fade out

# Blackout

Words and Music by Herman Rarebell, Klaus Meine, Rudolf Schenker and Sonja Kittelsen



## Intro

Fast Rock ♩ = 180

E5

Gtr. 1 (dist.) Rhy. Fig. 1

f P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M. P.M. --| P.M. --| P.M.

End Rhy. Fig. 1

TAB

Gtr. 2 (dist.)

f w/ bar steady dive

TAB

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

\* Em7

E5

Em7

E5

Em7

Riff A

Gtr. 2

TAB

\* Chord symbols reflect overall harmony.

E5

Em7

End Riff A

P.H. ---|

TAB

Pitch: A





C5

Pre - Chorus

D5

Rhy. Fig. 3

Gtr. 1



lost my taste? — Don't

*loco* *15ma loco* *15ma* *loco* *15ma loco*

P.M. --- P.M. --- P.H. P.H. P.H.

5 6 5 7 5 7 9 7 5 7 5

C5

End Rhy. Fig. 3

want to find out, —

*w/ bar* P.M. --- P.M. --- P.H. P.H. P.H.

7 7 7 5 5 5 3 3 2 0 3 2 0

Pitch: E

D5

C5

N.C.

just want to get out. — 2. My

*w/ bar* P.M. --- P.M. --- P.M.

7 7 7 5 5 5 5 5 5 5 5 5

# Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5

G5

C5

head ex - plodes, — ears ring, — I can't re - mem - ber just where I've been. —  
grab my things, — make my run. — On my way out, an - oth - er one. —

P.M. P.H. P.M. P.M. 1/4 P.M.

P.H.

Pitch: C

2nd time, Gtr. 2: w/ Fill 1

E5

Last thing — I re - call, —  
Would like to know — be - fore I stop,

P.M.

P.H.

2nd time, Gtr. 2: w/ Fill 2

G5

C5

I got lost — in a deep black hole. —  
did I make — it or did I flop? —

8va

P.H.

P.M. ---

P.M. ---

P.M.

Harm.

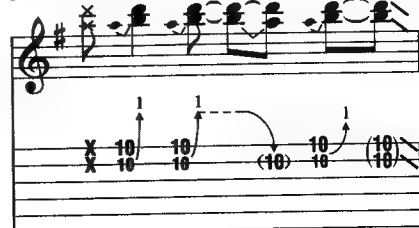
w/ bar

Pitches: D G B E

Fill 1  
Gtr. 2



Fill 2  
Gtr. 2



# Pre - Chorus

Gtr. 1: w/ Rhy. Fig. 3

D5

Don't want to find out, \_\_\_\_\_

*loco*

w/ bar

P.M. -- | P.M. -- | P.M.

C5

1/4

D5

Rhy. Fig. 4

C5

N.C.

E5/B

End Rhy. Fig. 4

Gtr. 1



P.M. --- | P.M. --- | P.M.

(cont. in notation)

just want to get out. \_\_\_\_\_

Rhy. Fig. 4A

End Rhy. Fig. 4A

w/ bar

P.M. --- | P.M. --- | P.M.

Black -

To Coda

## Chorus

\*\* D5 E5

D5 E5

out. I real - ly had a black - out. Black -

Rhy. Fig. 5

End Rhy. Fig. 5

\*Gtrs. 1 & 2

P.M. --- | P.M. --- |

\* Composite arrangement

\*\* Chord symbols reflect implied harmony.



Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 ½ times)

D5 E5 D5 E5

out, I real - ly had a black - out. Black -

D5 E5 D5 E5

out, I real - ly had a black - out.

D5 E5

Black - out, I real - ly had a black -

D5 E5 G5 E5 G5 E5 G5

out.

Gtr. 1

Gtr. 2

grad. bend 1

### Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 ¾ times)

Gtr. 2 E5

w/ bar steady dive

-3½ -2½

Gr. 2: w/ Riff A

D5  
Gr. 1

D.S. al Coda

7

7

Gr. 2

8va-----

3. I

w/ bar Harm.

Pitches: G  
D  
A

-2 1/2

# Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 5 ( 2 1/2 times)

D5 E5 D5 E5

7

out,

(Yeah, I real - ly had a black - out.

Black - out,

Ah, ah I real - ly had a black -

out.

yeah.) Black - out, I real - ly had a black -

D5 E5 G5 E5 G5 E5 G5

7

out.

Yeah, yeah, yeah, I real-ly had a black-out ba - by.

Gr. 3 (dist.)

f

14

Gtrs. 1 & 2

7

3. I

# Guitar Solo

Gtr. 2 tacet  
E5

Bm

B5add9

B5addb9

8va

Gtr. 3

Gtr. 1

Rhy. Fig. 6

B5

8va

G

loco

C5

D5

End Rhy. Fig. 6

Gtr. 1: w/ Rhy. Fig. 6  
E5

8va-----  
Gtr. 3  
P.H.-----  
P.H.-----  
P.M.-----  
loco  
Bm B5add9 B5addb9  
Pitches: G B



D5

C5

N.C.

E5

**Chorus**

Gtrs. 1 &amp; 3: w/ Rhy. Fig. 5 (5½ times)

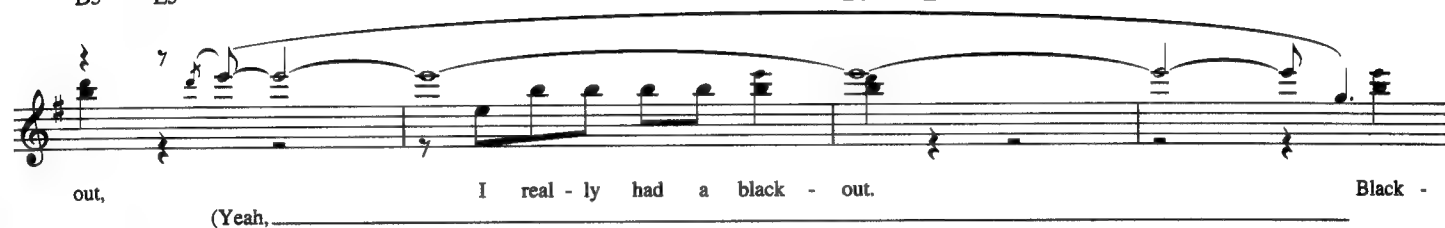
D5 E5

D5 E5



D5 E5

D5 E5



D5 E5

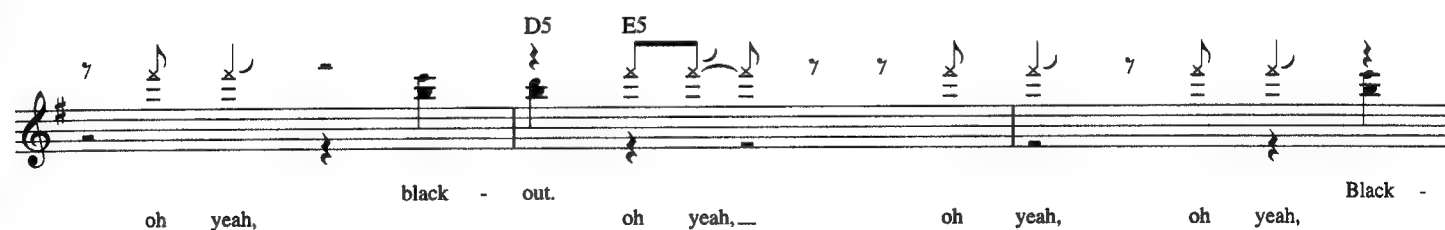
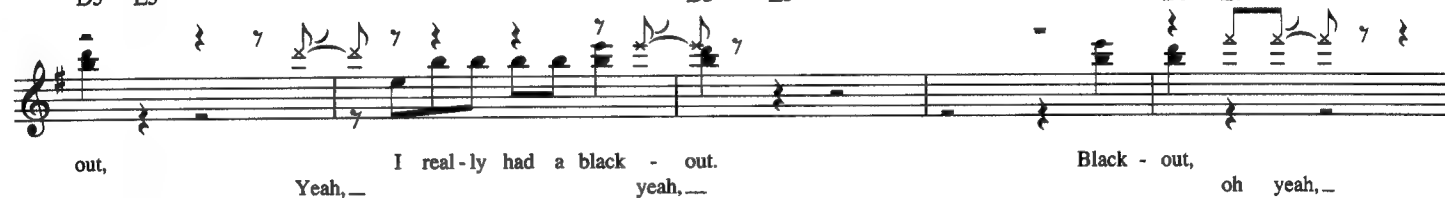
D5 E5



D5 E5

D5 E5

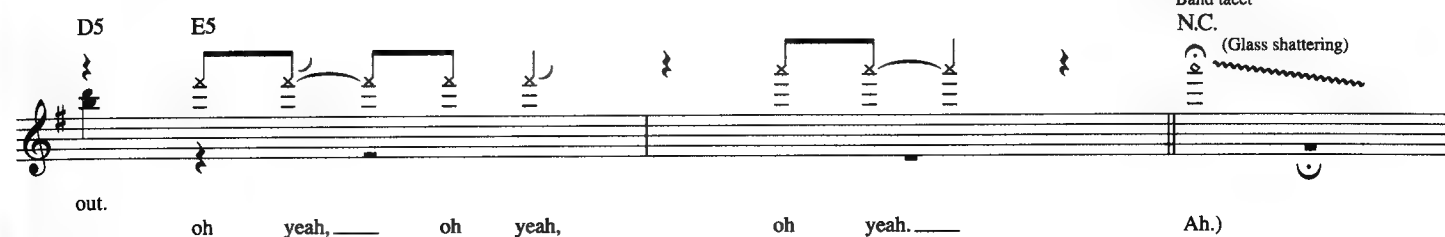
D5 E5

**Outro**

Band tacet

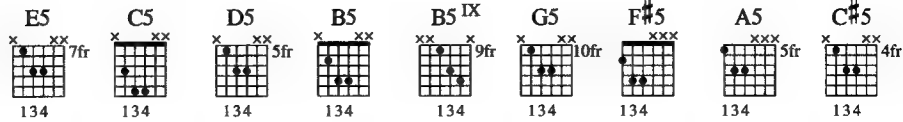
N.C.

(Glass shattering)



# Coming Home

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Slowly ♩ = 82

Cadd9 C Cadd9 C Asus4 A Asus4 A End Riff A

Gtr. 1 (clean)

*mp*  
let ring throughout

Gtr. 1: w/ Riff A

Cadd9 C Cadd9 C Asus4 A Asus4 A End Riff A1

Gtr. 2 (clean)

*mp*  
let ring throughout

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)

Cadd9 C Cadd9 C Asus4 A Asus4 A

1. Ev - 'ry morn - ing when I wake\_\_ up yawn - ing I'm still far a - way.\_\_

Cadd9 C Cadd9 C Asus4 A Asus4 A

Trucks still roll - ing through the ear - ly morn - ing to the place we play.\_\_

Dsus4      Dm Dsus2      Dsus4      Dm Dsus2      Asus4      A      Asus4      A

Boy, you're home, — you're dream - ing. Don't you know — that you're still far a - way? —

Gtr. 1 **Riff B** End Riff B

Gtr. 2 **Riff C** End Riff C

Detailed description: This system contains the first four measures of the song. The vocal melody is on a treble clef staff. The guitar parts are on two separate staves. Gtr. 1 plays Riff B, which consists of eighth-note patterns. Gtr. 2 plays Riff C, which consists of quarter-note patterns. The bass line is on a single staff with fret numbers (0, 2, 3, 2, 1, 0, 3, 2, 2, 2, 3, 2, 2, 2).

Gtr. 1: w/ Riff B  
 Dsus4      Dm Dsus2      Dsus4      Dm Dsus2      Asus4      A      Asus4      A

Boy, you're home — you're dream-ing. Don't you know — you're hav - ing just a break? —

Gtr. 2

Detailed description: This system contains measures 5-8. The vocal melody continues. Gtr. 1 plays Riff B. Gtr. 2 plays Riff C. The bass line continues with fret numbers (0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2).

Gtr. 1: w/ Riff A (2 times)  
 Gtr. 2: w/ Riff A1 (1st 2 meas.)  
 Cadd9      C      Cadd9      C      Asus4      A      Asus4      A

Dream we're go - ing out on stage, — it feels — like com-ing home — a - gain. —

Detailed description: This system contains measures 9-12. The vocal melody continues. Gtr. 1 plays Riff A (2 times). Gtr. 2 plays Riff A1 (1st 2 meas.). The bass line continues with fret numbers (0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2).

Gtr. 2: w/ Riff A1  
 Cadd9      C      Cadd9      C      Asus4      A      Asus4      A

Dream we're go - ing out on stage, — it feels — like com-ing home — a - gain. —

Gtr. 3 (dist.) *mp*

Detailed description: This system contains measures 13-16. The vocal melody continues. Gtr. 2 plays Riff A1. Gtr. 3 (dist.) plays a distorted guitar line. The bass line continues with fret numbers (2, 3, 2, 3, 5, 7, 5, 7, 8).

Cadd9      C      Cadd9      C      Asus4      A

Dream we're go - ing out on stage, — it feels — like...

Gtr. 3

rit.      fdbk.

Gtr. 1

rit.

Gtr. 2

rit.

The main song section consists of three guitar parts and a vocal line. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar parts are in standard tuning. Gtr. 3 has a melodic line with a 'rit.' (ritardando) and 'fdbk.' (feedback) section. Gtr. 1 and Gtr. 2 have rhythmic patterns. The chord progression is Cadd9, C, Cadd9, C, Asus4, A.

# Interlude

Very fast ♩ = 221

E5

Rhy. Fig. 1

C5

D5

Gtr. 3 tacet

B5

End Rhy. Fig. 1

Gtr. 4  
(dist.)

*f*

Gtr. 3

Riff D

Gtr. 5 (dist.)

*f*

End Riff D

The interlude section features four guitar parts. Gtr. 4 (dist.) plays a rhythmic figure (Rhy. Fig. 1) in E5, C5, D5, and B5 positions. Gtr. 3 is tacet. Gtr. 5 (dist.) plays Riff D in E5, C5, D5, and B5 positions. The tempo is very fast (♩ = 221). The section ends with 'End Riff D'.



E5

C5

D5

B5IX

Gtr. 5

Riff E

End Riff E

Gtr. 4: w/ Rhy. Fig. 1 (2 times)

E5

C5

D5

B5

E5

C5

D5

B5

Verse

E5

Rhy. Fig. 2

Gtr. 4

2., 4. Year af - ter year, —

Riff F

P.M. —

C5 B5

out on the road, it's

\*8va - 7

P.M. P.H.

7 7 7 7 7 7 7 7 7 7 7 7 2

Pitch: A

\*8va applies to P.H. only.

Gtr. 4: w/ Rhy. Fig. 2

E5 C5

great to be here to { see } you all. —  
rock }

loco \*\*15ma loco

P.M. P.H. P.M.

5 4

7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8

Pitch: G

\*\*15ma applies to P.H. only.

## Chorus

N.C.

B5

I know for

\*8va - 7

End Riff F

Gtr. 5

loco

P.H.

9 9 9 7 (7) 7

\*8va applies to P.H. only.

Gtr. 4

Riff G

7 (7)

me it is like com - ing

semi-harm.

End Riff G

# Interlude

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

E5

C5

D5

home.

Gtr. 5

B5

E5

C5

D5

B5

E5

P.H.

Pitch: F#

C5 D5 B5

E5 C5 D5

# Verse

Gr. 4: w/ Rhy. Fig. 2 (2 times)  
Gr. 5: w/ Riff F

B5 E5

3. Day af - ter day, \_\_\_\_\_

C5 B5 E5

out on the road, \_\_\_\_\_ there's no place too far \_\_\_\_\_

C5 B5

\_\_\_\_\_ we would - n't go.

Gtr. 4: w/ Riff G  
N.C.

## Guitar Solo

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

**D5**  
*15m*

**B5**

E5

C5

D5

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with several triplet markings (indicated by a '3' below the notes) and a final measure with a double bar line. The bottom staff is a single-line bass line with numerical figures (12, 11, 10, 12, 11, 11, 8, 7, 9, 7, 9) and a double bar line. Above the first staff, the chord 'C5' is written above the first measure, and 'D5' is written above the fifth measure.



B5 E5 C5

P.M.

D5 B5 E5

15ma P.H. 3 loc semi-harm.

Pitch: G

C5 D5 B5

G5 D5

Gtr. 4 8va

Gtr. 5 Gtrs. 5 & 6

Gtr. 6 (dist.) divisi mp

B5

# Bridge

Gtr. 6 tacet

B5

Rhy. Fig. 3

Jump on your

8va

Gtr. 5

22

22

(22)

A5

B5

D5

End Rhy. Fig. 3

seats, put your hands in the air.

loco

7 9 7 9

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Gtr. 5 tacet

F#5

A5

B5

Give me a shout, let me hear you out

D5

F#5

A5

there. The wild - er you scream for some more

Gtr. 5

**B5**

D5

**B5**

**Gtr. 4**

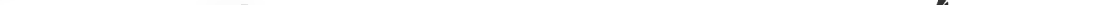
The image shows a musical score for a piece titled "The Lord's Prayer". It features a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The lyrics are "high - er we go." The piano accompaniment is written in treble clef and includes a C#5 chord marking. The score is divided into measures by vertical bar lines.

## Interlude

Gtr. 4: w/ Rhy. Fig. 1 (4 times)  
Gtr. 5: w/ Riff D

Gtr. 5: w/ Riff E

Gr. 5; w/ Kim D.



Gtr. 5 E5

C5

D5

Gtr. 5 E5 C5 D5

8 9 x 8 7 8 x 8 7 7 8 7 10 7 8 10 8 7 10 8

B5 B5 C5

*D.S. al Coda*

D5 8va loco B5

**Coda**

Gtr. 4: w/ Rhy. Fig. 1 (2 times)  
Gtr. 5: w/ Riff D

E5 C5 D5 B5

home.

E5 C5 D5

Com - ing home.

let ring

B5 Gtr. 4: w/ Riff G N.C.

I know for

P.H.

Pitches: E F#

E

\*15ma applies to P.H. only.

me it is like com - ing

# **Interlude**

Gtr. 4: w/ Rhy. Fig. 1 (4 times)

Gtr. 5: w/ Riff D

home.

Com - ing home. Like com - ing home.

Com - ing home.

# **Outro-Guitar Solo**

Gtr. 4: w/ Rhy. Fig. 1 (till fade)

E5

Like com - ing home.

Like com - ing home.



D5

B5

Com - ing home.\_\_\_\_

3 3 3 3 3 3 3 3

9 7 8 7 8 7 9 7 8 7 9 7 8 7 9 7 8 7

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major, with a treble clef and a key signature of one sharp (F#). The melody starts on G4, marked 'C5' (likely a typo for G5), and is sustained by a long note. The second system continues the melody, marked 'D5', and includes a '8va' (octave) instruction. The third system shows the final measures of the piece, with a '14' marking. The score is written for a single melodic line, likely for a voice or a single instrument.

B5

Com - ing home.

E5

loco

C5

D5

B5

Like com - ing home...

15ma

P.H.

Pitch: A

E5

C5

D5

B5

Com - ing home...

loco

15ma

P.H.

E5

C5

D5

B5

Like com - ing...

8va

1 1/2

Fade out

# Holiday

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Medium Ballad ♩ = 115

Gtr. 1  
(acous.)

\* Dm

Dm7/C

*mf*  
w/ delay

TAB

5 3

## Riff A

\*\* Gtr. 2 (acous.)

*mf*  
let ring throughout

TAB

1 3 2 1 3 2 1 1 3 2 1 3 2 0

8 3

\* Chord symbols reflect implied harmony.

\*\* Doubled throughout

Bbmaj7

Asus4

A5

5 7 5 7 5

1 3 2 1 3 2 0 0 3 2 0 3 2 0 5 5 2 5 5 2 5

1 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 2: w/ Riff A (3 times)

Dm  
Gtr. 3 (acous.)

Dm7/C

B♭maj7

*p*  
let ring-----let ring-----let ring-----

Gtr. 1

Asus4

A

Dm

let ring-----let ring-----let ring-----

\* Played behind the beat.

Dm7/C

B♭maj7

Asus4

let ring-----let ring-----

**A** **Dm** **Dm7/C**

let ring-----let ring-----let ring-----

**Bbmaj7** **Asus4** **A**

let ring-----let ring-----let ring-----let ring-----

# **Verse**

Gtrs. 1 & 3 tacet

**Dm** **C**

1. Let me take you far a - way, — you'd like a

## **Riff B**

**Gtr. 2**

A Dm

hol - i - day.

Gtr. 3

let ring

1 3 2 0 1 3 1 3 2 0 1 3

Gtr. 2

End Riff B Riff C End Riff C

2 2 2 2 2 2 0 1 3 2 1 3 2 1 3 2 1 3 2 1

Gtr. 2: w/ Riff B Gtr. 3 tacet C A

Let me take you far a - way, — you'd — like a hol - i -

Gtr. 3

let ring

(3) 1 3 2 0 1 3 1 3 2 1 3 2

Dm C

day. Ex - change the cold days — for the

Gtr. 2

Riff D End Riff D Riff E

1 3 2 1 3 2 1 1 3 2 1 3 2 0 0 1 0 0 1 0 0



Dm G5

sun, a good time, \_\_\_\_\_ and \_\_\_\_\_

The first system of music includes a vocal line with the lyrics "sun, a good time, \_\_\_\_\_ and \_\_\_\_\_". Above the vocal line, the chords "Dm" and "G5" are indicated. The guitar line consists of eighth-note patterns, and the bass line shows fingerings: 1, 3, 2, 1, 3, 2, 3, 3, 0, 3, 0, 3, 0, 3, 0, 3.

A Gtr. 2: w/ Riff B Dm

fun. \_\_\_\_\_ Let me take you far a - way, \_\_\_\_\_

End Riff E

The second system of music includes a vocal line with the lyrics "fun. \_\_\_\_\_ Let me take you far a - way, \_\_\_\_\_". Above the vocal line, the chords "A", "Gtr. 2: w/ Riff B", and "Dm" are indicated. The guitar line features a long note under the "A" chord. The bass line shows fingerings: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0.

C A Gtr. 2: w/ Riff A (2 times) Dm

\_\_\_\_\_ you'd like a hol - i - day. \_\_\_\_\_

The third system of music includes a vocal line with the lyrics "\_\_\_\_\_ you'd like a hol - i - day. \_\_\_\_\_". Above the vocal line, the chords "C", "A", "Gtr. 2: w/ Riff A (2 times)", and "Dm" are indicated. The guitar line features a long note under the "A" chord. The bass line shows fingerings: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0.

Dm7/C Bbmaj7 Asus4

Gtr. 3

let ring

The fourth system of music includes a vocal line with the lyrics "let ring". Above the vocal line, the chords "Dm7/C", "Bbmaj7", and "Asus4" are indicated. The guitar line features a long note under the "Bbmaj7" chord. The bass line shows fingerings: 1, 0, 1, 1, 0, 1, 3, 1, 0, 1, 3, 2, 2, 3, 2, 2, 3.

# Interlude

A5 Dm Dm7/C

let ring - - - - -

(3) 2 2 2 2 2 2 1 0 1 3 1 0 1 3 1 0 1 3 2

Bbmaj7 Asus4 A5

let ring - - - - - let ring - - - - -

(2) 1 0 1 3 2 2 3 2 2 2 2 2 2 2 2 2

## Verse

Gtr. 2: w/ Riff B

Dm

2. Let me take you far a - way, — you'd like a

C

1 0 1 3

Gtr. 2: w/ Riff C

Dm

A

hol - i - day.

let ring - - - - - let ring - - - - -

1 3 2 0 1 3 2 0 3 2 1 3 2

Gtr. 2: w/ Riff B  
Gtr. 3: tacet

Dm C

Let me take you far a - way, \_\_\_\_\_ you'd like a

A Gtr. 2: w/ Riff D Dm

hol - i - day. Ex - change your

Gtr. 3

let ring - - - - -

1 3 2 1 2 0 1 3 2 3

Gtr. 2: w/ Riff E Gtr. 3: tacet C Dm G5

trou - bles \_\_\_\_\_ for some \_\_\_\_\_ love, wher - ev - er \_\_\_\_\_ (ev - er) \_\_\_\_\_

A

you \_\_\_\_\_ are. \_\_\_\_\_

Gtr. 2: w/ Riff B Gtr. 3: tacet Dm C

Let me take you far a - way, \_\_\_\_\_ you'd like a

Gtr. 3

let ring - - - - -

1 0 1 0

Gtr. 2: w/ Riff A (2 times) A Dm Dm7/C

hol - i - day. Oo, \_\_\_\_\_

3

Bbmaj7 Asus4 A5

oo, ah,

Dm Dm7/C Bbmaj7

ah,

Gtr. 3

1 0 1 3 1 0 1

0

Asus4 A5

ah,

Gtr. 2: w/ Riff A (1st 3 meas.)

Dm

let ring

let ring

3 2 2 2 2 2

2 2 2 2 2 2

1 0 1 3 1 0 1

2

Dm7/C Bbmaj7

ah,

let ring

6 0 6 0 0

7 7

6 0 6 0 0

7 7

Faster ♩ = 128

Gtrs. 2 & 3 tacet  
N.C.

Free time

A

Gr. 2

Long - ing for the

Chorus

D5

C5

Bb5

sun, you will come to the is - land with - out name. Long-ing for the

\* Gr. 4  
(elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

sun, you will come to the is - land with - out name. Long-ing for the

\* Doubled throughout

Gr. 4: w/ Rhy. Fig. 1 (6 3/4 times)

D5

C5

Bb5

sun, be wel - come on the is - land man - y miles a - way from home.

D5

C5

Bb5

Be wel - come on the is - land with - out name. Long - ing for the

D5

C5

Bb5

sun, you will come to the is - land man - y miles a - way from home.

D5

C5

Bb5

A - way from

Voc. Fig. 1

End Voc. Fig. 1

(Oh,)

home. \_\_\_\_\_ A - way \_\_\_\_\_ from

home.

A - way\_\_\_\_\_ from

Dm

home.

A - way \_\_\_ from

Gtr. 5  
(elec.)

**mf**  
w/ dist.

semi-harm. -  $\neg$

Gtr. 6 (nylon-str. acous.)

*mp*

home.

grad. release



Gtr. 5 tacet

Gtr. 4 tacet  
N.C.

Bb5

Gtr. 4

### Outro-Guitar Solo

Gtr. 2: w/ Riff A (till fade)  
Gtr. 6 tacet

Gtr. 3

Dm Dm7/C Bbmaj7 Asus4

let ring -----

Gtr. 5 A5

Dm Dm7/C Bbmaj7

Gtr. 3

Riff F

let ring - let ring ----- let ring ----- let ring -----

Asus4 A5

6 (6) 5 7

let ring

End Riff F

Gtr. 3: w/ Riff F (till fade) Dm Dm7/C Bbmaj7 Asus4

Gtr. 5

1 7 1 7 1 7 1 7 1 7 1 7

A5 Dm Dm7/C Bbmaj7

5 5 5 7 5 7 5 7 5 7 5 7

Asus4 A5 Dm Dm7/C

6 6 6 7 6 7 6 7 6 7 6 7

Bbmaj7 Asus4 A5 Dm

Dm7/C Bbmaj7 Asus4 A5

Dm Dm7/C Bbmaj7 Asus4

A5 Dm Dm7/C Bbmaj7

Asus4 8va - A5 Dm loco Dm7/C

steady gliss.

Bbmaj7 Asus4 A5 Dm Dm7/C

8va- loco

Bbmaj7 Asus4 A5 Dm

Dm7/C Bbmaj7 Asus4 A5

Dm Dm7/C

hold bend

Bbmaj7 Asus4 A5

*Begin fade*  
Bbmaj7

Asus4

P.M.

13 11 10 11 10 12 10 12 10 12 0 10 12 10 12 10 12 10 12 (12)

**Words and Music by Peter Townshend**

## Intro

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

Gtr. 1

E5 B5 F#5 E5 B5 F#5

P.M.-----

grad. bend

E5 B5 F#5

1. I got a

Gtr. 1

Gtr. 2

Gtr. 3

P.M.----- P.M.----- P.M.-----

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2 tacet

F#5

E5 B5 F#5 E5 B5 F#5

feel - ing in - side. \_\_\_\_\_ It's a cer - tain kind. \_\_\_\_\_ I

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 3

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----



E5 B5 F#5 E5 C#5 F#5

feel hot and cold — deep down — in my soul. — I said I

Gtr. 1

P.M. ----| P.M. --| P.M. ----| P.M. --| P.M. ----| P.M. ----| P.M. ----| P.M. --|

Gtr. 3

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

E5 B5 F#5 E5 B5 F#5

can't ex - plain. — I'm feel - ing good e - nough — ba - by. I'm

E5 F#5 B5 N.C. F#5 E5

\*Voc. Fig. 1 End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

diz - zy in my head — and I'm feel - in' blue. — The things you said, — well

(Oo.)

Gtr. 3

P.M. ----| P.M. ----| P.M. ----| P.H. P.M. P.M. ----|

*sva loco*

Pitch: A#

Gtr. 1

Rhy. Fig. 4

P.M. ----| P.M. ----| P.M. ----| P.M. P.M. ----|

\*Bkgd. Vocs. only

F# B5 N.C. F#5 E5 F#5 B5 N.C.

may - be they're true. I'm get - ting fun - ny dreams a - gain and a - gain. I

8va loco

P.M. P.H. P.M. P.M. P.M.

Pitch: A#

P.M. (cont. in slashes)

F#5 E5 C#5

Gr. 1

End Rhy. Fig. 4

\*Voc. Fig. 2

End Voc. Fig. 2

know what it means but,

Gr. 3

(Oo.)

\*Bkgd. Voc. only

# Pre-Chorus

Gr. 2: w/ Rhy. Fig. 2 (2 times)

F#5 D#5 B5 C#5

Rhy. Fig. 5

End Rhy. Fig. 5

can't ex - plain, I think it's love. Try to say to you when I feel blue, but I

Fill 1

End Fill 1

# Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

F#5 E5 B5 F#5 E5 B5 F#5

can't ex - plain. (Can't ex - plain. Just hear what I'm say-in' ba-by. Can't ex - plain.) Ah,

## Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

F#5 E5 B5 F#5

ho.

Gtr. 4 (dist.)

*f*

15 ma loco

P.H.

grad. bend

Pitch: F#

Gtr. 3

Rhy. Fig. 6

End Rhy. Fig. 6

P.M.

Gtr. 3: w/ Rhy. Fig. 6 (3 times)

E5 B5 F#5

15 ma

semi-harm

P.M.

P.H.

E5 B5 F#5 E5

15 ma

P.H. w/ bar

P.H.

+1

17 17 (17) 19 17 17 (17)

19 19

# Verse

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
 Gtr. 1: w/ Rhy. Fig. 4  
 2nd time, Gtr. 4: w/ Fill 2

B5 F#5 F#5 E5

2., 3. Diz - zy in my head and I'm

Gtr. 4

8va

loco

6

18 14 14 19 14 17 14 16 14 16 (16) 14 16 14 16 15 14 17 14

Gtr. 3

P.M.

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 4 tacet

F#5 B5 N.C. F#5 E5 B5 N.C.

feel - in' bad. The things you said got me real mad. I'm

Gtr. 3

P.M.

P.M.

P.M.

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

## Fill 2

Gtr. 4

14 (14)

F#5 E5 B5 N.C. F#5 E5 C#

get - tin' fun - ny dreams — a - gain and a - gain. — I know what it means — but... —

P.M. 4 P.M. -----4

### Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 7

F#5/C#

B5

Bsus4 B Bsus4 B

Rhy. Fig. 7

End Rhy. Fig. 7

Gtr. 2

Can't ex - plain, — I think it's love. — Try to say to you — when

### Chorus

2nd time, Gtr. 3: w/ Fill 1

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

C#sus4 C#

C#5


F#5

E5

B5

F#5

I feel blue, — but I can't ex - plain. — (Can't ex - plain. — Just hear me

*To Coda* 

E5 3 B5 F#5 7

one more time \_\_\_\_\_ ba - by. \_\_\_\_\_ Can't ex - plain.) \_\_\_\_\_ Ah, \_\_\_\_\_

Gtr. 4

P.S.

### Guitar Solo

Gtr. 2: w/ Rhy. Fig. 6 (2 times)

F#5 E5 B5 F#5 E5

\_\_\_\_\_ ho.

Gtr. 4

Gtr. 3

Rhy. Fig. 8

P.M. -----| P.M. -----|

End Rhy. Fig. 8

Gtr. 3: w/ Rhy. Fig. 8

*D.S. al Coda*

F#5 E5 B5 F#5 E5

P.M. -----|

1/4

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1 (5 times)  
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

B5 F#5 E5 B5 F#5

\*Voc. Fig. 3

End Voc. Fig. 3

Can't ex - plain. — She drive me out of my mind. — Can't ex - plain. — She drive me

\*Bkgd. Vocs. only

Bkgd. Voc.: w/ Voc. Fig. 3 (4 times)

Gtr. 2: w/ Rhy. Fig. 7

E5 B5 F#5 E5 B5 F#5

out of my mind. — She drive me out of my, my, — my, my, — my, my, — my, mind. —

Gtr. 3 Riff A

End Riff A

slight P.M. —

Gtr. 3: w/ Riff A (2 times)

E5 B5 F#5

Ow, — you drive me

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 2

E5 B5 F#5

out of my mind. — You drive me

Gtr. 4



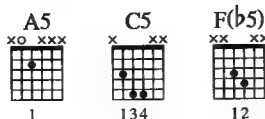
F#5/C#

F#5

-2 1/2

# Loving You Sunday Morning

Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker



## Intro

Moderately ♩ = 100

Gtr. 1 (dist.)

Chord symbols: \*D, A(#4), A5, D, A(#4), A5

mf w/ delay let ring -----

TAB: 4 2 3 5 3 | 4 4 5 | 4 2 3 5 3 | 4 4 5

\* Chord symbols reflect implied harmony.

Faster ♩ = 118

Gtr. 1

Chord symbols: A7sus4, D, A, N.C., A5, A7sus4, D, A, Asus4 A

delay off

1/4

TAB: 5 3 | 2 2 2 2 2 2 | 0 3 0 | 5 3 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

Gtr. 2 (dist.)

Riff A

End Riff A

mf

P.M. -----

TAB: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Gtr. 2: w/ Riff A (1 1/2 times)

Gtr. 1

Chord symbols: A5, A7sus4, D, A, N.C., A5, A7sus4

1/4

TAB: 5 3 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 0 3 0 | 5 3



2nd time, Gtr. 3 tacet

Gtr. 1

D A

Gtr. 2

P.M. (cont. in slashes)

Verse

A5

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 2

P.M.

1. Work-ing hard to get it all for you ev-'ry day and night.  
2. Peo-ple tell me that I'm gon-na lose ya, our love will die.

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (2 1/4 times)

Gtr. 2: w/ Rhy. Fig. 1A (3 times)

2nd time, Gtr. 3: w/ Fill 2

A5

A7sus4

D

A

N.C.

A5

A7sus4

I give you all I've got to give, take it all.  
So, tell me is it true, right or wrong?

Gtr. 3 (dist.)

*mf* semi-harm.

Fill 2

Gtr. 3

D A Asus4 A A5 A7sus4 Gtr. 3 tacet D A N.C.

Love I know that you're feel - in' blue, \_\_\_\_\_  
I nev - er ev - er wan - na lose your love, \_\_\_\_\_

P.H. P.H. P.H. P.H. P.H. P.H. P.H. P.H.

Pitches: G E E C# C#

A5 A7sus4 D A Asus4 A A5 A7sus4

lone - ly deep in - side. \_\_\_\_\_  
so I will change my life. \_\_\_\_\_

'Cause I know how it feels -  
Be - lieve in me, my love, -

2nd time, Gtr. 3: w/ Fill 3

D A N.C. A5 A7sus4 D A

to be a - lone. \_\_\_\_\_  
I'm com - ing home. \_\_\_\_\_

Gtr. 3

8va

loco

semi-harm.

P.H. P.H. P.H. P.H.

Pitch: F# G#

Gtr. 1

Fill 3

Gtr. 3

fdbk.

# Chorus

Half-time feel

C5

Rhy. Fig. 2

End half-time feel

End Rhy. Fig. 2

Gr. 2

Lov - ing you Sun - day morn - ing, you were on my mind, — love, ev - 'ry day. —

Gr. 3

Fill 1

End Fill 1

steady gliss.

Gr. 1

Riff B

let ring —

End Riff B

Gr. 2: w/ Rhy. Fig. 1A  
Gr. 3: tacet

A5 A7sus4 D A N.C. A5 A7sus4 D A

Gr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

Half-time feel

Gr. 1: w/ Riff B  
Gr. 2: w/ Rhy. Fig. 2

C5

Csus2

C5

2nd time, Gr. 3: w/ Fill 4

Csus2

C5

Csus2

C5

Lov - ing you Sun - day morn - ing, — your love makes me fly —

Fill 4

Gr. 3

Gtr. 3: w/ Fill 1

# End half-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (1st 2 meas.)

A5

A7sus4

D

A

N.C.

so far a - way.

A5

Gtr. 2

P.M.

F(b5)

To Coda 1

3rd Time, To Coda 2

## Interlude

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 2: w/ Riff A (3 1/2 times)

A5 A7sus4 D A N.C. A5 A7sus4 D A Asus4 A

D.S. al Coda

A5 A7sus4 D A N.C. A5 A7sus4

# ⊕ Coda 1

Gtr. 2 ~

## Interlude

A5 N.C.  
\* Voc. Fig. 1

A<sup>b</sup>°

F°

(cont. in notation)

Whew, ah, bop, bop, bop, bop, bop, bop.  
(Whew, ah, \_\_\_\_\_)

Gtr. 3

10 10 6 5 7 5 4 5 7 5 6 8 5 7 8 5 8 6

Gtr. 1 Fill 5 End Fill 5 Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

let ring - - - - -

6 3 4 3 10 7 (7) 4 4 4 4 4 4 4 4

\* Applies to lead and background vocals.

Gtrs. 1 & 2: w/ Rhy. Fig. 4  
A5 N.C. A<sup>b</sup>°

F°

Whew, ah.  
Whew, ah.

Gtr. 3

10 10 12 1 1/2 (12) 12 10 12 10 12 10 10 12 10 12 10 12 10 9 12

Gtr. 2: w/ Rhy. Fig. 4  
A5 N.C. A<sup>b</sup>°

F°

E5

End Voc. Fig. 1

Whew, ah.  
Whew, ah.)

Gtr. 3

10 10 13 1 13 12 15 13 12

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1

P.M. - - - - -

10 7 2 2 2 2 5 3 2

# Guitar Solo

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

Yeah. \_\_\_\_\_

Gtr. 4 (dist.)

*mf* w/ slight delay

Gtr. 3

Rhy. Fig. 6

Gtrs. 1 & 2

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (5 times)

Gtr. 3 tacet

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

Gtr. 4

*8va*

*loca*

3

15 15 (15) 12 15 12 15 12 15 15 15 12 15 15

\* Played ahead of the beat.

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

Gtr. 4

1

(15) 15 (15) 13 15 13 15 14 14 13 12 15 12 (12)



musical score for guitar, showing a melody on a treble clef staff and a fretboard diagram on a bass staff. The melody includes chords A5 and N.C. (Natural Chord), and a triplet. The fretboard diagram shows fingerings and fret numbers for the left hand.

## Interlude

Lead & Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

[illegible]

Gtr. 4

The image shows the musical notation for guitar 4 in measures 1 and 2. The staff is a single five-line staff. In measure 1, there is a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes a quarter note on B-flat, a quarter note on A, and a half note on G. In measure 2, there is a quarter note on F, a quarter note on E, and a half note on D. The notes are connected by a slur. The guitar part is indicated by the label 'Gtr. 4' at the top left.

Gtr. 4 tacet

Grtr. 4 tacet

A5 N.C. A<sup>b</sup> F<sup>o</sup>

Grtr. 3

10 10 12 12 10 12 10 12 10 10 12 12 10 12 10 9 12

1 1/2 1

Gtr. 1: w/ Rhy. Fig. 4  
A5 N.C.

A<sup>b</sup>°

Gtr. 1: w/ Fill 5

Gtr. 3

Gtr. 2

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
Gtr. 2: w/ Rhy. Fig. 1A (4 times)  
Gtr. 3 tacet

A5

A7sus4

D

A

N.C.

A5

A7sus4

D

A

Asus4 A A5

A7sus4

D

A

N.C.

A5

A7sus4

D

A

Asus4 A

Gtr. 3 tacet  
A5

A7sus4

Gtr. 3

\*15ma loco

P.H.

Pitch: G#

\*15ma applies to P.H. only

D A N.C. A5 A7sus4 D A Asus4 A

lose your love, \_\_\_\_\_ so I will change my life. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 3  
A5 A7sus4 D A N.C.

Be - lieve in me my love, \_\_\_\_\_ I'm com - ing home. \_\_\_\_\_

A5 A7sus4 D A

*D.S.S. al Coda 2*

Gtr. 3

grad. bend 1/2 grad. release 1/4

## Coda 2

### Interlude

Lead and Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)  
A5 N.C. Ab°

F°

Gtr. 2

Gtr. 3

10 10 6 5 7 5 4 5 7 5 6 8 5 7 8 5 8 6

A5 N.C. Ab° F°

10 10 13 13 12 10 13 12 10 13 12 10 12 10

A5      N.C.      Abo

8va-----

F<sup>o</sup>

The image shows a musical score for the song "The Rose Tree". At the top, there are three vocal parts: "A3", "NC.", and "A2". Below these, the lyrics "8va-" are written. The score is written on a grand staff with a treble clef. The melody is written on the upper staff, and the lower staff contains fingerings for the left hand. The lyrics "The Rose Tree" are written below the staff. The score is divided into two systems. The first system contains measures 1 through 12, and the second system contains measures 13 through 17. The lyrics "The Rose Tree" are written below the staff. The score is written in a simple, clear style, suitable for a children's songbook.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (till fade)

Gtr. 3 tacet

A5 N.C.      A5      N.C.

A5 N.C.

A5

N.C.

A5 N.C.

A5

N.C.

The image shows a musical score for two guitar tracks, Gtr. 3 and Gtr. 4, across three systems.   
 - **System 1:** Gtr. 4 has a melodic line starting with a triplet of eighth notes, followed by a series of eighth notes, and ending with a wavy line indicating a tremolo. Gtr. 3 has a single note on the first staff and rests on the second and third staves.   
 - **System 2:** Gtr. 4 continues with a series of eighth notes, some with fingerings (1, 15), and ends with a wavy line. Gtr. 3 has a single note on the first staff and rests on the second and third staves.   
 - **System 3:** Gtr. 4 has a single note on the first staff and rests on the second and third staves. Gtr. 3 has a single note on the first staff and rests on the second and third staves.   
 The score includes various musical notations such as treble clefs, notes, rests, triplets, and wavy lines for tremolos.

Gtr. 4

A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C. A5 N.C.

1/2 1

7 (7) 5 7 5 7 (7) / 7 5 (5) / 7 5 8 5 5 8 1 5 8 8 5 5

[illegible]

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures. The first measure is marked 'A5' and 'N.C.' (No Chord) and features a half note G4, a half note A4, and a half note B4. The second measure is marked 'A5' and 'N.C.' and features a half note G4, a half note A4, and a half note B4. The bottom staff is a bass clef with a key signature of one flat. It contains two measures. The first measure is marked 'A5' and 'N.C.' and features a half note G2, a half note A2, and a half note B2. The second measure is marked 'A5' and 'N.C.' and features a half note G2, a half note A2, and a half note B2.

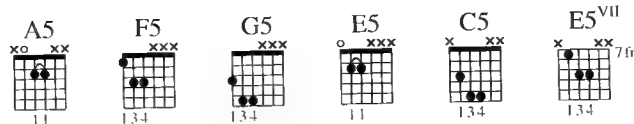
A5 N.C. A5 N.C. A5 N.C. A5 N.C.

1 10 (10) 8 10 10 (10) 9 12 9 12 10 (10) 8 10 10 8 10

Fade out

# No One Like You

Words and Music by Klaus Meine and Rudolph Schenker



**Intro**  
Moderate Rock ♩ = 120

Gtrs. 1 & 2 (dist.)

A5 Rhy. Fig. 1

f

8va

loco

3

f full

15

14 16 16 16 14 12 14 (14) 12 14

TAB

\* composite arrangement

F5 G5 A5 F5 G5 (cont. in notation)

8va

1/2

full

15

14 16 16 16 14 12 (14)

15 15 15 (15) 17 17 20 17 20 17 20 20

F5 E5 loco

8va

17 20 19 17 19 17 20 17 20 full 19 full (19) 17 19 full (19)

Gtr. 3

Gtrs. 1 & 2

1/4 2 1/4 (cont. in slash)

0 3 2 3 0

Gtrs. 1 & 2

A5

F5

G5

A5

Gtr. 4 (dist.)

8va

loco

*f*

20

(20)

13 15 15

15 13 12

13 (13) 12

14

Gtr. 3

8va

loco

full

15

(15)

14 16 16

16 14 12

14 (14) 12

14

F5

G5

A5

F5

G5

8va

full

(14)

17 19 19

19 17 16

20

20 22

(22)

17 17

20 20

17 20 17

20

2

20

8va

1/2

full

(14)

14 16 16

16 14 12

15

15 15

(15)

17 17

20 20

17 20 17

20

2

20

F5

E5

8va

loco

End Rhy. Fig. 1

\* dim.

(Gtr. 1 cont. in notation)

full

17 20 19 17 19 17

20 17 20

17 20 17

17 20 17

20 17

20 19 17

19 19

(19) 17 19

17

17 (17)

full

full

1/2

10 13 12 10 12 10

13 10 13

10 13 10

13 10

10 13 10

13 10

13 12 10 12 12

(12) 10 12

10

12 (12)

Use volume control

# Verse

Gtrs. 2, 3 & 4 tacet

\* Am

1. Girl, s'been a long time that we've been a - part, much too long  
 2. Girl, there are real - ly no words strong e - nough to de - scribe

\*\* Gtr. 1

*mp*  
 w/ clean tone  
 simile on repeat  
 let ring throughout

\* Chord symbols reflect implied tonality.

\*\* doubled w/ acous. gtr. next 17 meas., 2nd time

F Am F C

— for a man who needs love. I miss you since I've been a - way.  
 — all my long - ing for love. I don't want my feel - ings re - strained.

\* doubled w/ acous. gtr. next 13 meas., 1st time

E7 Am Gtr. 3 tacet F

Ooh, babe, Babe, was - n't eas - y to leave you a - lone.  
 I just need you like nev - er be - fore,

Gtr. 1

Gtr. 3

Gtr. 2

Gtr. 2

*f*

Gtr. 3  
 divisi  
 simile on repeat



Am F Am

It's get - ting hard - er now that I'm gone; if I  
just im - ag - ine you'd come through this door; you'd take

0 2 2 0 1 2 0 3 2 1 1 2 0 3 0 2 2 1 2 0

5 3 5 5 3 1 3 2 5 3 5 5 3 1

F C5 E5 VII To Coda ⊕

had the choice I would stay. There's no one like  
all my sor - row a - way.

Gtr. 2

Gtr. 1

Gtr. 3

(cont. in slash)

semi-harm.

(1) 2 3 5 5 7 4 0 0

# Chorus

\* Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile  
Gtr. 3 tacet  
A5

F5 G5 A5

you! I can't wait for the nights with you. I im - ag -

\* w/ dist.

F5 G5 A5 F5 G5

- ine the things we do. I just wan - na be loved by you.

F5 E5 A5

No one like you! \_\_\_\_\_ I can't wait \_\_\_\_\_

Gtr. 3

full fdbk. full

7 (7) 5 7 (7) (7)

Gtr. 3 tacet F5 G5 A5 F5 G5

\_\_\_\_\_ for the nights \_\_\_\_\_ with you. \_\_\_\_\_ I im - ag - ine the things \_\_\_\_\_ we \_\_\_\_\_ do. \_\_\_\_\_

A5 F5 G5 F5 E5

I just wan - na be loved \_\_\_\_\_ by you. \_\_\_\_\_

*D.S. al Coda*

# ⊕ *Coda*

## **Chorus**

\* Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 14 meas.

Gtr. 3 tacet

A5

F5 G5 A5

you. \_\_\_\_\_ I can't wait \_\_\_\_\_ for the nights \_\_\_\_\_ with you. \_\_\_\_\_ I im - ag -

\* w/ dist.

F5 G5 A5 F5 G5

- ine the things \_\_\_\_\_ we do. \_\_\_\_\_ I just wan - na be loved \_\_\_\_\_ by you. \_\_\_\_\_

F5 E5 A5

No one like you! \_\_\_\_\_ I can't wait \_\_\_\_\_

Gtr. 3 **Riff A** \* End Riff A

semi-harm. full full

7 (7) 5 7 (7) (7)

\* Omit tie on recall

F5 G5 A5 F5 G5

— for the nights — with you. — I im - ag - ine the things — we — do. —

\* 8va

loco

\* 8va

P.H. — — — — — P.H. — — — — —

full

full

(7) 7 7 7 (7) 5 7 (7) 5 7

\* applies to harmonics only

\* see previous footnote

A5 F5 G5 F5 Rhy. Fig. 2 E5 End Rhy. Fig. 2

Gtrs. 1 & 2

I just wan - na be loved — by you. —

P.H. — — — — — P.H. — — — — —

semi-harm. — — — — —

1/2

full

full

7 (7) 6 7 (7) 1 3 3 3 3 5 5 9 9 7 7

### Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 6 meas.

A5 F5 G5 A5 F5 G5 A5

*f*

semi-harm. — — — — —

full

3/4

1/2

1/2

full

7 7 7 7 7 7 7 7 7 7 7 (7) 5 7 5 0

grad. bend

grad. bend

1 1/2

full

1/2

(8) (0) 14 (14) (14) 12 14 13 7 5 5 8 5 8 7 5 7

\* refers to both gtrs.  
\*\* Gtr. 3 to left of slash in tab.

$$\delta_{va} \quad \text{F5} \quad \text{G5} \quad \text{F5} \quad \text{E5}$$

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 15 meas.  
A5

Gtr. 5: w/ Riff B, 5 times  
Gtr. 3 tacet

A5 F5 G5 Gtr. 3: w/ Riff A, simile F5 E5

I just wan - na be loved \_ by you. \_ No one like

Gtr. 5: w/ Riff B, 6 times A5 F5 G5 *Begin Fade* A5 F5 G5

you! \_ I can't wait \_ for the nights \_ with you. \_ I im - ag - ine the things \_ we do. \_

Gtr. 3

8va

full

15 (15) 17 19 19 (19) 17 15 17 22 (22) 17 19 19 (19) 17 15

Gtr. 4

8va

loco

full

20 (20) 13 15 15 (15) 13 12 13 15 (15) 13 15 15 (15) 13 12

A5 F5 G5 F5 *Fade Out* E5

I just wan - na be loved \_ by you! \_

8va

3

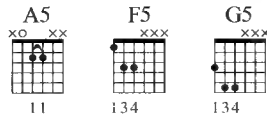
17 (17) 15 17 17 20 20 20 17 20 19 17 19 17 20 17 20 17 20 17 20 17 20 17

3

13 (13) 12 14 12 15 12 (12) 10 13 12 10 12 10 13 13 10 13 10 12 10 13 10

# Passion Rules the Game

Words and Music by Klaus Meine and Rudolf Schenker



## Intro

Moderate Rock ♩ = 110

**A5** Rhy. Fig. 1 **F5** **G5** **A5** End Rhy. Fig. 1

Gtrs. 1 & 2 (dist.) *f*

Gtr. 4 (dist.) *f* w/ slight delay

**Riff A**  
Gtr. 3 (clean) *mf* w/ flanger let ring throughout End Riff A

**TAB**

0 2 2 2 2 2 1 3 0 3 0 0 0 2 0 0 2 2 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Riff A

\*Asus2 **Fmaj13** **G** **A5** **Asus2**

Gtr. 4 *steady gliss.*

(15) (15) 14 12 12 (12) (7) 10 (10) 10

\* Chord symbols reflect overall harmony.

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Gtr. 3: w/ Riff A (4 times)

Asus2

**Fmaj13**

Gtr. 4 tacet

**G**

1. Strand - ed in this town, \_ my ma - chine \_ slows down, \_ Take me where the

(10) (10)

Asus2 Fmaj13

night — be - gins. — Play - ing ev - 'ry - where, — lov - ing here — and there, —

G Asus2

I al - ways take the chance — to win. —

Fmaj13

Drove a mil - lion miles, — gam - bling rules my life,

Gr. 5 (dist.) Riff B End Riff B

*mp*

P.M.

Gr. 5: w/ Riff B (3 times) G Asus2

I on - ly stop to start a - gain. — I reach out through the air, —

Fmaj13 G Asus2

good luck is ev - 'ry - where, — can al - most touch it with my — hands. —

Pre-Chorus D5 A5

Just a lit - tle luck to - night — will do, — and

Rhy. Fig. 2 \* Grs. 1 & 2

7/5 7/5 7/5 7/5 3 0 3 0 3 0 3 0

1/4 1/4

\* Composite arrangement

D5

dreams come true. \_\_\_\_\_ Just a lit - tle luck to - night, \_\_\_\_\_

C5 G5 N.C.

I can't stop the wheel that turns the ball of steel, \_\_\_\_\_ when pas - sion rules the game. \_\_\_\_\_

End Rhy. Fig. 2

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Am

F

Yeah, yeah. \_\_\_\_\_ Ooh, \_\_\_\_\_ I

Gtr. 5

Riff C

*f*

Gtr. 6  
(dist.)

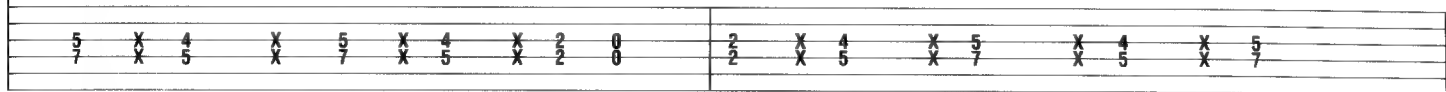
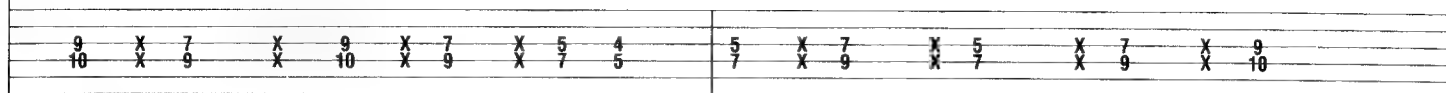
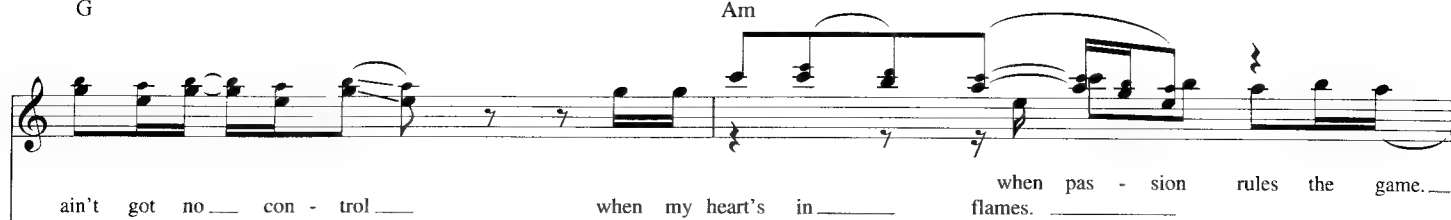
Riff C1

*f*

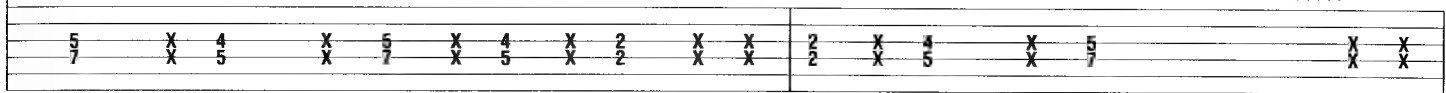
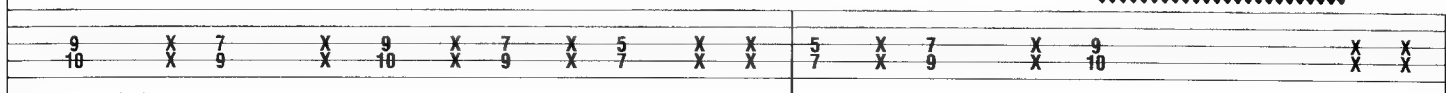


G

Am



To Coda 1



To Coda 2  $\Phi$  Am

G

ain't got no con - trol when my heart's in flames.

End Riff C

End Riff C1

### Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 3: w/ Riff A (2 times)

Gtr. 5: w/ Riff B (4 times)

Gtr. 6: tacet

Asus2

Fmaj13 G

2. Strand - ed in this town, life takes me up and down. I'll break the score un -

Asus2 Fmaj13

til I'm free. Can't stop to roll the dice, and in the morn - ing light,

Gtr. 4

G Asus2

a girl like you is all I need.

Gtr 1: w/ Rhy. Fig. 2

Gtr 1: w/ Rhy. Fig. 2

Gtr. 4 tacet

A5

Don't you need some love to - night? — I do, —

Don't you need some love

to - night? \_\_\_\_

I do, \_\_\_\_\_

Gtr. 4 

Gtr. 4



←13

(13)

Gtr. 2

**Rhy. Fig. 3**

semi-harm.-

semi-harm:

1/4

 $\frac{1}{4}$ 

D5

yes I do. \_\_\_\_\_ Don't you need some love to - night? \_\_\_\_\_ How

yes

I

do

Don't you need some love

to - night? \_

How

Gtr. 2

semi-harm

semi-harm. - - - -

semi-harm. - - - - - †

 $\frac{1}{4}$ 

1/4

The first system of musical notation for 'The Rose Tree' is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). There is a repeat sign after the D4 note. The first ending is marked with a first ending bracket and a first ending repeat sign, containing the notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The second ending is marked with a second ending bracket and a second ending repeat sign, containing the notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The system ends with a double bar line.

*D.S. al Coda 1*

C5

G5

N.C.

C5 G5 N.C.

can we stand the heat, when love is all we need? When passion rules the game

can we stand\_\_ the heat.

when love is

all \_\_\_\_\_ we need? \_\_\_\_\_

When pas - sion rules the game.\_

End Rhy. Fig. 3

The first system of the musical score for 'The King's Pipe' consists of two staves. The upper staff is in treble clef and contains a single note, G4, marked with a piano (p) dynamic. The lower staff is in bass clef and contains a single note, G3, marked with a piano (p) dynamic. The key signature is one flat (B-flat), and the time signature is 4/4.

# ⊕ Coda 1

Gtrs. 5 & 6: w/ Riffs C & C1 (last 2 meas.)

G

ain't got no — con - trol — when my heart's in — flames. —

Am

Gtr. 4

P.M. P.H. P.H. P.H.

7 7 X 9 X 5 X 7 7 10 10

## Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

A5 N.C.

F5 N.C.

G5 N.C.

8va

Gtr. 4

P.H.

10 (10)

20 19 (19)

(20) 19

20 19 (19)

Gtr. 5

Riff D

End Riff D

2 6 3 5 (5)

3 1 3

5 1 3

A5

8va

Gtr. 5: w/ Riff D

F5

20 19

19 (19) 19 (19)

19 (19) 17 19

semi-harm.

20 (20) 17 20 20

3 5 3 5

G5

Gtr. 5

A5

Gtr. 4

8va loco

## Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 3

Gtr. 5: tacet

D5

Don't you need some love to - night? — I do, —

yes I do. — Don't you need some love to - night? — How

Gtr. 4: tacet

C5 G5 N.C. D.S. al Coda 2

can we stand the heat, when love is all we need? — When pas - sion rules the game. —

## ⊕ Coda 2

Gtrs. 5 &amp; 6: w/ Riffs C &amp; C1 (last meas.)

## Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

F5

Am1 A5 F5

heart's in \_\_\_\_\_ flames. \_

8va

Gtr 4

20 19 20 19 20 19 20 19 (19) 17 22 22 22 22 22 (22) 22 22 22 22 19 (19) 18 17

G5  
8va

loco

A5

17 19 18 19 18 16 12 17 12 15 14 12 15 17 15 12 16 15 13 15 (15) 13 14 14 13 12 10 12 12 (12) 10 12

The musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent use of natural harmonics, indicated by wavy lines above the notes. The score includes several ornaments: a 'semi-harm.' (natural harmonic) at the beginning, a '3' (trill) over a note, a '6' (sixteenth-note ornament) over a note, a '7' (seventh-note ornament) over a note, and a 'T' (trill) over a note. The score also features a 'P.M.' (pedal point) marking. The fretboard diagram below the staff shows the fret numbers for each finger (1-4) and the fret number for the thumb (T). The fret numbers are: 7, 7, 7, 5, 7, 5, 7, 5, 0, 0, 5, 7, 7, 8, 7, 0, 5, 7, 0, 14, 12, 14, 15, 19, 17, 19, 17, 19, 19, 17, 20, 17, 20.

## Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)  
Gtrs. 5 & 6: w/ Riffs C & C1 (till fade)  
Gtr. 7 tacet  
Am

A5

The musical score is divided into three systems. The first system shows the vocal melody with the lyrics "Pas - sion rules the game." and "Yeah, yeah,". The second system features Gtr. 4 with a melodic line and a fretboard diagram below it showing frets 22, 20, 20, 17, 20, 17, 19, (19), 17, 17, 19, 20, and 19. The third system features Gtr. 7 (dist.) with a melodic line and a fretboard diagram below it showing frets 19, 17, and 17. The score includes various musical notations such as treble clefs, time signatures, notes, rests, and dynamic markings like *f*.

Begin fade  
Gtr 4 tacet  
F

ooh, \_\_\_\_\_ I ain't got no \_\_\_\_\_ con - trol \_\_\_\_\_ when my

Am  
heart's in \_\_\_\_\_ flames. \_\_\_\_\_ When pas - sion rules the game. \_\_\_\_\_ Yeah, yeah, \_\_\_\_\_

Gtr. 4  
22 22 22 22 22 22 22

F G  
ooh, \_\_\_\_\_ I ain't got no \_\_\_\_\_ con - trol \_\_\_\_\_ when my

22 22 22 22 22 20 20 17

Am  
heart's in \_\_\_\_\_ flames. \_\_\_\_\_ When pas - sion rules the game. \_\_\_\_\_

20 17 20 17 20 17 15 12 15 13 15

**Words and Music by Klaus Meine and Rudolf Schenker**

**Words and Music by Klaus Meine and Rudolf Schenker**



**Slow Rock** ♩ = 88

\*G5 F5   G5   C5   B $\flat$ 5   F5   G5   F5   G5 F5   G5   C5   B $\flat$ 5   F5   G5

Gtr. 2 (dist.)

\*\* Vol. knob at 7

Gtr. 1 (dist.)

\* Chord symbols reflect overall harmony.

\*\*\* Vol. swell

**Rhy. Fig. 1**  
Gtr. 3 (clean)



F Gm Eb F5 G5

1. Let's

P.M. --- 1

grad. bend

End Rhy. Fig. 1

Gtrs. 1 & 3

Rhy. Fill 1

End Rhy. Fill 1

steady gliss.

## Verse

Gtr. 1 tacet  
Gtr. 3: w/ Rhy. Fig. 1 (2 times)  
2nd time, Gtr. 2: w/ Fill 1

2nd time, Gtr. 6: w/ Fill 2

Gm Eb F Gm

spend the night to - geth - er, I know you want it too. The  
reach the top to - geth - er, one night will nev - er do. An ex -

Gtr. 2

Gtr. 4 (dist.)

\*Vol. knob at 5

Gtr. 5 (dist.)

Riff A

mp

P.M.

### Fill 1

Gtr. 2

grad. release

### Fill 2

Gtr. 6 (clean)

mf

Chorus 2 (alt)

mag - ic of the mo - ment is what I've got for you. ... The  
plod - ing shot of plea - sure is what I've got for you. ... Why

Gtr. 4

The musical score for guitar 4 consists of four measures. Measure 10 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first chord is a B-flat major triad (Bb, D, F). The second chord is a B-flat major triad with a natural B (Bb, D, B, F). The third chord is a B-flat major triad with a natural B and a natural D (Bb, B, D, F). The fourth chord is a B-flat major triad with a natural B and a natural D (Bb, B, D, F). Measure 11 contains a B-flat major triad with a natural B (Bb, D, B, F). Measure 12 contains a B-flat major triad with a natural B and a natural D (Bb, B, D, F). Measure 13 contains a B-flat major triad with a natural B and a natural D (Bb, B, D, F). A volume swell is indicated by a line with an asterisk and the text '\*Vol. swell' below it.

Gr. 5

End Riff A

The musical score for guitar 5 consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff is a bass clef and contains a bass line with triplets, indicated by a '3' over each group of notes. The score is divided into two measures by a double bar line.

Gtr. 5 tacet

Bb5 F5 Eb5 F

A musical notation for a guitar solo on a single treble clef staff. The key signature has one flat (B-flat). The melody consists of eighth notes, quarter notes, and a triplet of eighth notes. Chord symbols Bb5, F5, Eb5, and F are placed above the staff at various points.

heart - beat of this night is made to lose con - trol, \_\_\_ and there is some -  
don't you close your eyes, \_\_\_ let your feel - ing grow? \_\_\_ I make you feel \_\_\_

[illegible][illegible]

Bb5 F5 Eb5 F

- thing in your eyes — that's long - ing for some more.  
 — the taste of life, — un - til your love will flow.

11 10 10 11 10 10  
 8 8 8 8 8 8  
 5 3 5

10 10 10 10 10 10  
 8 8 8 8 8 8  
 (10)

To Coda ⊕

Gtr. 1: w/ Rhy. Fill 1  
 \*Voc. Fig. 1  
 Gm

Gtr. 1 tacet

Gm Eb F Gm

Let us find — to - geth - er the beat we're look - ing for. (The rhy - thm of  
 Let us find — to - geth - er the beat we're long - ing for. )

Gtr. 4

3 3 5 5 (5) (5) 3

Gtr. 3

1 1 X X  
 1 1 X X  
 3 3 X X

\*Bkgd. vocs. only

# Chorus

Gtr. 3 tacet

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
Gtr. 4 tacet

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

G5 Bb5 F5 N.C.

End Voc. Fig. 1 Eb5 F5

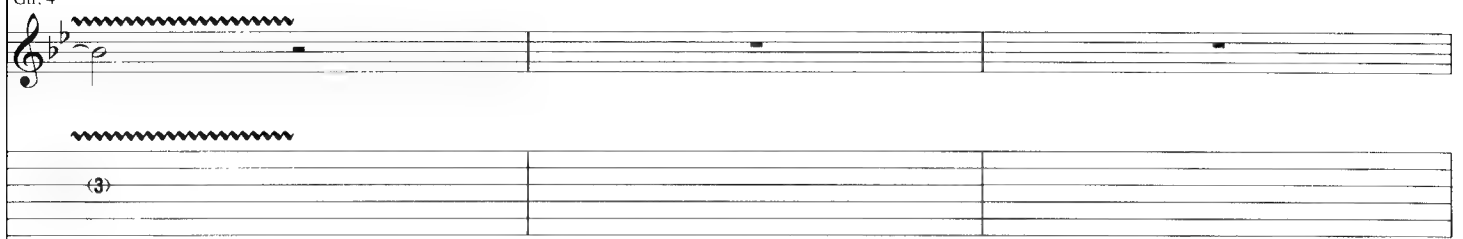
G5 Bb5 F5 N.C.



Keeps me dancing on the road.

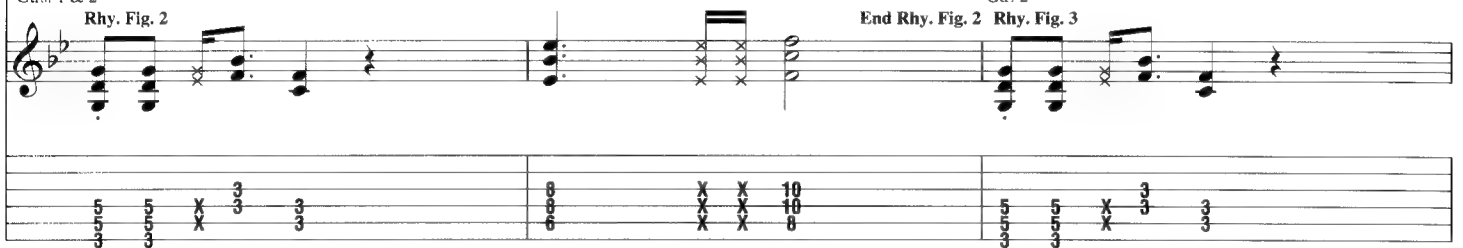
Got the groove

Gtr. 4 love.)



Gtrs. 1 & 2  
Rhy. Fig. 2

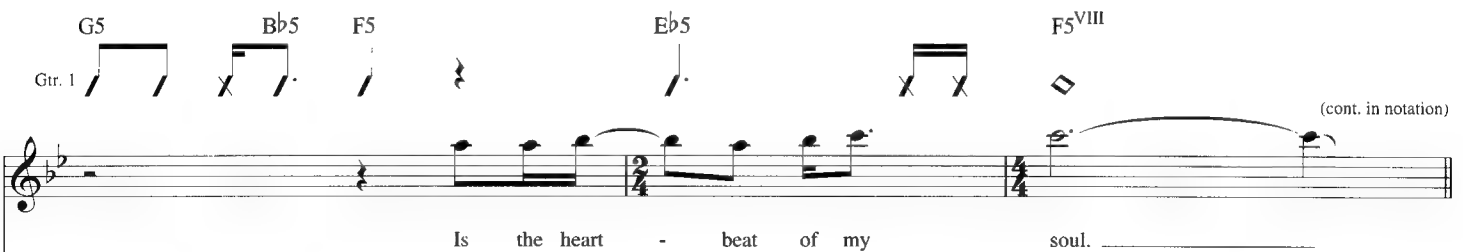
End Rhy. Fig. 2 Gtr. 2  
Rhy. Fig. 3



that hits the bone.

Is the game I'm looking for.

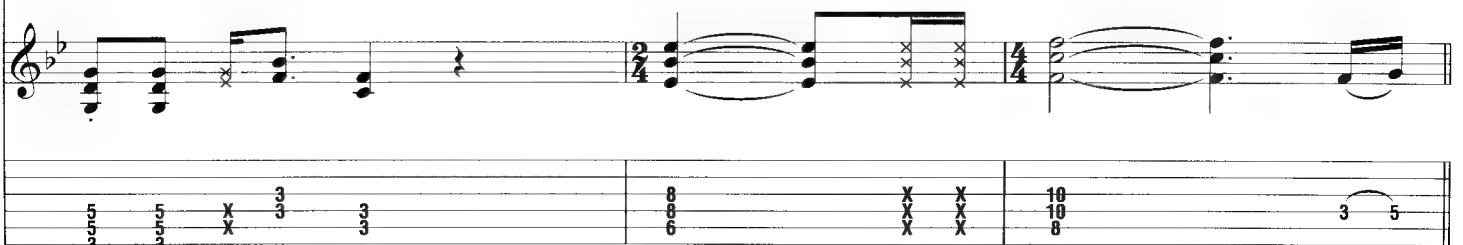
Gtr. 2 End Rhy. Fig. 3



Is the heart-beat of my

soul.

(cont. in notation)



# Interlude

Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)  
Gtr. 5: w/ Riff A

D.S. al Coda

Gm Eb F Gm Eb F5 G5

Gtr. 2

P.M. ---|

grad. bend

2. Let's

Gtr. 1

w/bar

steady gliss.

6 1

## Coda

### Chorus

Gtr. 1: w/ Rhy. Fig. 2 (3 times)  
Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)  
Gtr. 3: tacet

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)  
Gtr. 4: tacet

G5 Bb5 F5 N.C.

Eb5 F5

G5 Bb5 F5 N.C.

love.)

Keeps me danc - ing on the road. \_\_\_\_\_ Got the groove \_\_\_\_\_

Gtr. 4

fdbk.

(3)

Eb5

F5

G5

Bb5

F5

N.C.

Eb5

F5

that hits the bone. \_\_\_\_\_ Is the game \_\_\_\_\_ I'm look-ing for. \_\_\_\_\_

Gtr. 2

P.M. -----|

8 8 8 10 10 8 13

5 5 5 3 3 3

6 x 3 6 3 5 3

G5 Bb5 F5 N.C. Eb5 F5

Is the heart - beat of my soul.

Gtr. 2

6

P.M.

H.H.

grad. bend

Gtr. 1

w/ bar

steady gliss.

### Guitar Solo

Gtr. 2 tacet

G5 F5 C5 Bb5 F5 G5 8va

Gtr. 7 (dist.)

*f*

w/ delay

let ring ---

P.H.

Gtr. 1

steady gliss.

steady gliss.

Bb5 F5 G5

*loco*

grad. bend 1 1/2

10/12 (12)

\* Slide fingers up and down open strings.

steady gliss.

F5 C5 Bb5 8va F5 G5

P.H.

1 1/2

12 (12) 10 12 12 10

8

Pitch: A

17 15 15 18 15 18 15 18 15 18 15 15 20

steady gliss.

Bb5 8va C5 F5

loco

P.M. -- P.M. --- P.M. ---

15 15 18 15 17 15 17 18 17 15 17 15 17

0 10 11 0 11 0 0 12 0 0 13 0 0 14 11 11 11 11 11 11

(cont. in slashes)

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

F5 type 2

Gtr. 1

Gtr. 7

8va

steady gliss.

12 12 12 12 13 13 13 13 14 14 14 14

13 13 13 13 14 14 14 14 15 15 15 15 16 16 16 16 17 17 17 17 18 18 18 18

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G5 Bb5 F5

N.C. Eb5 F5

Keeps me danc - ing on the road.

8va loco 1 1/2 22 18 15 17 15 17 15 17 15 17 15 18

G5 Bb5 F5 N.C. Eb5 F5<sup>VIII</sup>

Gtrs. 1 & 2

Got the groove that hits the bone. (The rhy - m of

7 1/2 grad. bend 1/2

Gtr. 7 tacet N.C. F5 Eb5 F5

Love is the game I'm look - ing for.

rhy - m of love. The rhy - m of,

Gtr. 2

Gtr. 1 w/bar steady gliss. 10 10 8 10 10 8


\* w/ echo repeats

-2 1/2



N.C. F5 Eb5 F5

Love — is the heart — beat of my soul. —

\*  Voc. Fig. 2

rhyth-m of love. — The rhyth-m of

w/bar steady gliss.

10 10 10 10 8

-3½

\* w/ echo repeats

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times) Bkgd. Voc.: w/ Voc. Fig. 2 (3 times)

G5 Bb5 F5 N.C. End Voc. Fig. 2 Eb5 F5

love.) — Keeps me danc - ing on the road. —

Gtr. 3 Riff B End Riff B

let ring —

5 3 3 3 7 5 6 5 6 5 4 3 8 7 5 6 5

Gtr. 3: w/ Riff B (2 times) G5 Bb5 F5 N.C. Eb5 F5

Got the groove — that hits the bone. —

Gtr. 7

8va

20 (20) 18 20 20 (20)

Is the game I'm looking for.

8va

18 19 18 20 22 (22)

The musical score is for the song "Is the Heartbeat of My Soul" by Peter Dinklage. It features a guitar (Gtr.) and vocal (Vcl.) part. The score is written in G major, 4/4 time, and consists of 16 measures. The guitar part is played on a 12-string electric guitar, with the top six strings tuned to G5, Bb5, F5, Eb5, F5, and G5. The vocal part is sung by a male voice, with lyrics: "Is the heartbeat of my soul." The score includes various musical notations such as chords, scales, and fingerings. The guitar part includes a solo section in measures 10-16, which is marked with a "3" and a "3" indicating triplets. The vocal part includes a solo section in measures 10-16, which is marked with a "3" and a "3" indicating triplets. The score is arranged for a 12-string electric guitar and a male voice.

**Outro**  
**Slower** ♩ = 75  
 Gtrs. 1, 2 & 7 tacet  
 Gm

Let us find to - geth - er the beat we're look - ing for. \_\_\_\_\_

Gtr. 3

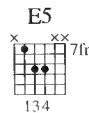
\* *mp*

*poco rit.*

\*\* *f*

**Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker**

**Words and Music by Herman Rarebell, Klaus Meine and Rudolf Schenker**



**Moderate Rock = 124**

Gtr. 1 w/ Rhy. Fig. 1 (5 times)

Gtr. 2

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 8 7 9 7 9 8 7 10

E5 8va G5 A5 C5 D5

15 15 15 19 17 19 17 15 19

E5 8va G5 A5 C5 D5

10 10 10 15 14 15 14 12 15

E5 8va G5 A5 C5 D5

19 19 19 22 (22) 19 22

E5 8va G5 A5 C5 D5

15 15 15 17 (17) 15 17

E5 G5 A5 C5 D5

Gtrs. 2 8va & 3

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 19 22 12

Gtr. 2 E5 G5 A5 C5 D5

8va - - - - - loco

Gtr. 1 Rhy. Fill 1

Gtrs. 2 & 3 tacet

Verse C5 E5 C5 E5 D5

1. It's ear - ly morn - ing, the sun comes out. — Last

Gtr. 1 End Rhy. Fill 1 Rhy. Fig. 2

P.M. throughout

C5 E5 C5 D5

night was shak - ing and pret - ty loud. — My

Gtr. 2

8va - - - - -

Harm. - - - - -

let ring - - - - -

7 7 5

pitch: A D B

Gtr. 1 End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (2 3/4 times)

C5 E5 C5 E5 D5

cat is pur - ring, it scratch - es my skin. \_\_\_\_\_ So,

Gtr. 2 *loco*

w/ bar

Gtr. 2 tacet

C5 E5 C5 D5 C5 E5

what is wrong \_\_\_\_\_ with an - oth - er sin? \_\_\_\_\_ The *\* mf* bitch is hun - gry, she

C5 E5 D5 C5 E5 C5 D5

needs to tell, \_\_\_\_\_ so give her inch - es and feed her well. \_\_\_\_\_ More

C5 E5 C5 E5 D5 C5 E5

days to come, \_\_\_\_\_ new plac - es to go. \_\_\_\_\_ I've got to leave, \_\_\_\_\_ it's

C5 D5

Rhy. Fill 2

Gtr. 1

P.M. \_\_\_\_\_

End Rhy. Fill 2

time for a show. \_\_\_\_\_

Gtr. 4 Rhy. Fill 2A

P.M. \_\_\_\_\_

P.S. \_\_\_\_\_

End Rhy. Fill 2A

# Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (3 times)

E5 G5 A5 C5 D5 E5 G5

Here I am, rock \_\_\_\_\_ you like a hur - ri - cane.

A5 C5 D5 E5 G5 A5 C5 D5 E5 G5

Here I am, rock you like a hur - ri - cane.

# Verse

Gtrs. 1 & 4: w/ Rhy. Fig. 2 (3 3/4 times)  
2nd time, Gtrs 1, 2 & 4 tacet

A5 C5 D5 C5 E5

2. My bod - y is burn - ing, it  
earl - ly morn - ing, the

C5 E5 D5 C5 E5 C5 D5

starts to shout. De - sire's com - ing, it breaks out loud. Lust  
sun comes out. Last night was shak - ing and pret - ty loud. My

C5 E5 C5 E5 D5 C5 E5

is in cag - es, 'til storm breaks loose. Just have to make it with  
cat is pur - ring; it scratched my skin. So, what is wrong with an -

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 4 2nd time, Gtrs. 1 & 4: w/ Rhy. Fig. 2 (1 3/4 times)

C5 D5 C5 E5 C5 E5 D5 C5 E5

some-one I choose. } The night is call - ing, I have to go. The wolf is hun - gry, he  
oth - er sin? }

\* Gtrs. 2 & 3

5 7 8 8 5 7 8 8 5 7 8 8 5 7

\* Composite arrangement

## Rhy. Fill 4 Gtrs. 2 & 3

7 7  
5 5

C5 D5 C5 E5 C5 E5 D5 C5 E5

runs the show. \_ He's lick - in' his lips, \_ he's read - y to win. \_ On the hunt to - night \_ for

8 8 7 7 5 5 5 7 8 8 5 7 8 8 5 7 8 8 5 7

Gtrs. 1 & 4: w/ Rhy. Fill 2

C5 D5

love at first sting. \_

Here I am,

Gtr. 2

15 15 15 15 15 15 15 12 15 (15)

Gtr. 3 Rhy. Fill 3

End Rhy. Fill 3

8 8 7 7 5 5

Gtr. 2 tacet

A5 C5 D5 E5 G5 A5 C5 D5

rock \_ you like a hur - ri - cane. Are you read - y ba - by? \_

E5 G5 A5 C5 D5 E5 A5 C5 D5

Here I am, rock \_ you like a hur - ri - cane. \_



Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5

Here I am, rock — you like a hur - ri - cane. Come on, come on, come on, come on. —

Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 Gtr. 2: w/ Fill 1  
E5 G5 A5 C5 D5 E5

Here I am, rock — you like a hur - ri - cane. —

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)  
Gtr. 4 tacet  
E5 G5

D5

Rock — you like a hur - ri - cane.

Gtr. 2  
8va  
f  
12 15 17 17 (17) 14 (14) 12 15 12 15 12 15 20 12 15 20 12 15 20 15 12 15 12

\* Tap and slide with R.H. middle finger

A5 C5 D5 E5 G5

8va  
loco  
P.S. slight P.M.

15 12 14 14 12 12 14 14 12 12 14 14 16 16 15 15 17 17 15 15

Fill 1  
Gtr. 2

12 15 12 15 (12 15)

A5 C5 D5 E5 G5

*15ma* *loco*

P.H.

17 (17) 15 15 12 15 12 14 14 (14) 12 14 14 (14) 12 12 14 14 (14) 12 12 14 14 (14) 12 12 14

pitch: A B A B D E

A5 C5 D5 E5 G5

*15ma* *loco*

semi-harm P.H.

14 0 1 2 3 4 9 7 9 7 9 11 9 11 9 11 14 12 14 12 13 12 12 15 12

pitch: D#

A5 C5 D5 E5 G5

*8va*

16 15 17 15 19 17 20 17 21 20 22 20 20 19 22 19 22 22 22 22 22

A5 C5 D5 E5 G5 A5 C5 D5

*8va*

(22) 19 22 19 20 21 19 20 21 20 22 22 22 22 (22) 17 19 17 19 22 21 19 20 22 19 20 22

E5 G5 A5 C5 D5

*8va* *loco*

22 22 22 22 (22) 19 22 20 19 17 20 19 17 20 19 19 20 19 17 20 16 15 16 14 17

E5

G5

A5

C5

D5

E5

D.S. at Coda

Gtr. 1

3. It's

semi-harm. grad. bend

14 16 15 16 14 17 14 15 16 14 17 14 7 5 7 8 7 8 7 5 7 5 7 8 9 10

# Coda

Gtrs. 1 & 4: w/ Rhy. Fills 2 & 2A  
Gtrs. 1 & 4: w/ Rhy. Fill 3

love at first sting.

# Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 1 (8 times)  
Gtr. 2: w/ Fill 1

Gtr. 2: w/ Fill 1  
E5

Here I am, rock you like a hur-ri-cane.

Are you read-y ba-by? Here I am, rock you like a

hur-ri-cane.

Gtr. 2

semi-harm. 15ma P.H.

12 15 12 15 (12 15)

5 5 8 8 7 7 9

pitch: B

[illegible][illegible]

The musical score for "I am a Rock" by The Beatles is presented in two systems. The first system shows the vocal melody and guitar accompaniment. The vocal line starts with "Here I am," followed by "rock — you like a". The guitar part features a G5 chord, an A5 chord, a C5 chord, and a D5 chord. The second system continues the vocal melody with "P.S. slight P.M." and includes a piano accompaniment part with a treble clef and a key signature of one sharp (F#). The piano part includes a section with a treble clef and a key signature of one sharp (F#) and a section with a bass clef and a key signature of one sharp (F#). The piano part includes a section with a treble clef and a key signature of one sharp (F#) and a section with a bass clef and a key signature of one sharp (F#). The piano part includes a section with a treble clef and a key signature of one sharp (F#) and a section with a bass clef and a key signature of one sharp (F#).

E5 G5 A5 C5 D5 E5

Gtrs. 1 & 4

hur - ri - cane. Here I am.

*Sva* *loca*

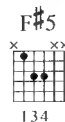
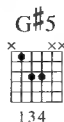
slight P.M. -

12 12 14 14 12 12 14 14 12 12 15 15 12 12 15 15 17 (17) (17) 15 12 15 12 15 14 12 14 12 14 14 14 12 12 12

# Send Me an Angel

Words and Music by Klaus Meine and Rudolf Schenker

Tune down 1/2 step:  
(low to high) E>A> D>G>B>E>



Intro  
Slow Rock ♩ = 52

\* Gtr. 2

Em Cmaj7 D Bm7 Em Cmaj7 D

*mf*

TAB

2 3 4 3 5 4 2 5 2

\* Synth. arr. for gtr.

Gtr. 1 (acous.)

Riff A

*mf* let ring throughout

End Riff A

TAB

0 0 0 0 3 2 3 2 0 0 0 0 0 4 2 4 3 2 4

Gtr. 1: w/ Riff A (2 times) Gtr. 2: tacet

Em Cmaj7 D Em Cmaj7 Bm7 Em Cmaj7 D

Gtr. 2

Gtr. 3 (elec.)

*\*\*p* w/ dist. *mp*

1. The

TAB

2 2 3 15 12 (12) (12) 14 15 (15)

*\*\*Vol. swell*

Verse  
Gtr. 3: tacet  
Em

Cmaj7 Em/B Em/G

Rhy. Fill 1  
Gtr. 4 (elec.)

E5  
*mf*  
w/ clean tone

wise man said, — "Just walk this way, — to the dawn of the light. The

Gtr. 1

Riff B

End Riff B

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 2 4

Gtr. 1: w/ Riff B (3 times)

End Rhy. Fill 1 Em Cmaj7 D

wind will blow in - to your face, as the years pass you by.

Gtr 4: w/ Rhy. Fill 1 (2 times)

Hear this voice from deep in - side, it's the call of your heart.

Close your eyes, and you will find pas - sage out of the dark."

# Chorus

Gtr. 4 tacet  
C#m

Here I am, will you send me an an - gel?

Gtr. 1 Riff C End Riff C

# Interlude

Gtr. 1: w/ Riff C

Gtr. 4 tacet

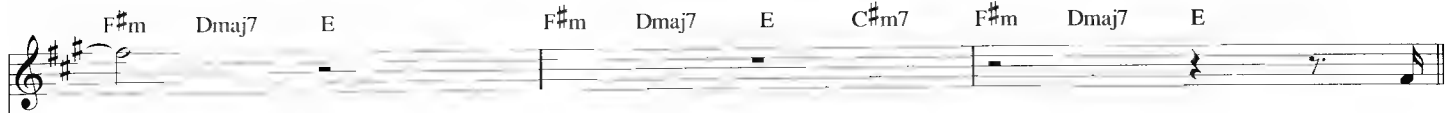
F#m E C#m D E F#m Dmaj7 E C#m7

Here I am Here I am.) in the land of the morn - ing star.

Gtr. 1

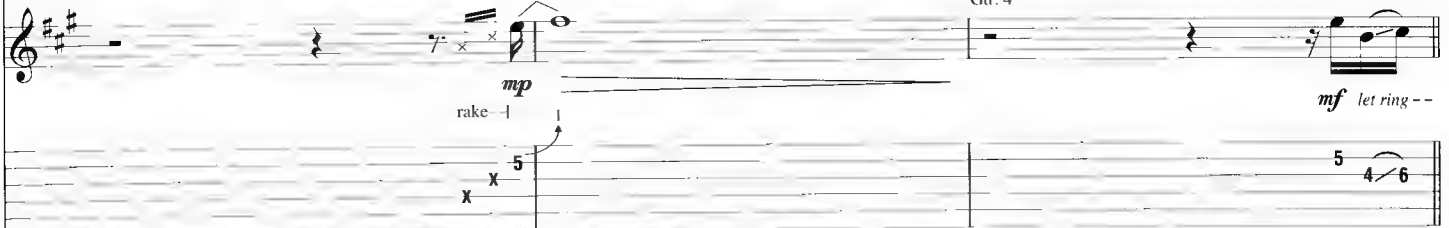
Gtr. 4 let ring -----

Gtr. 3 tacet



2. The

Gtr. 3

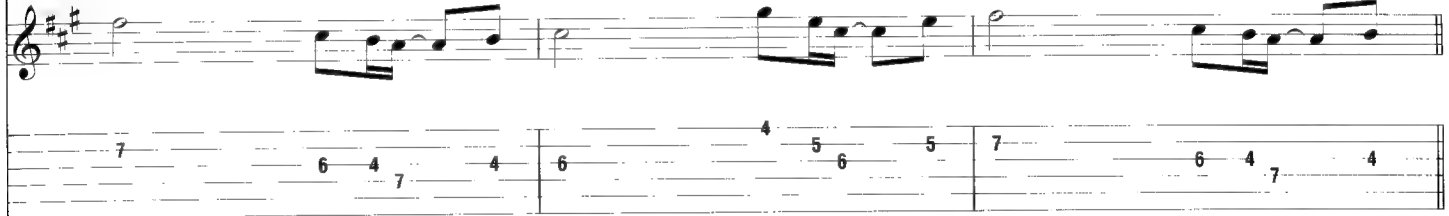


Gtr. 4

Gtr. 1



Gtr. 2



## Verse

Gtr. 2 tacet



wise man said, — "Just find your place, — in the eye of the storm.

Gtr. 4



let ring ---

Gtr. 1



[illegible]

### Chorus

Chorus

Gtr. 4 tacet

G#5 F#5 D#5 E5<sup>VII</sup> F#5 G#5 F#5

Gtr. 3 *mf*

Here I am, will you send me an an - gel? Here I am, Here I

Gtr. 1

6 4 4 4 4 4 4 3 3 3 3 3 6 4 3 4 4 3 4 7 6 4 6 9 8 6 8 6 4 4 4 4 4 4 3 2 3 3 2 3

### Guitar Solo

Gtr. 1: w/ Riff A (2 times)  
Gtr. 4: w/ Rhy. Fill 1 (2 times)  
E5

D $\sharp$ 5  
 E5<sup>VII</sup>  
 F $\sharp$ 5  
 E5  
 Gr. 4: w/ Rhy. Fill 1 (2 times)  
 am.)  
 Gr. 5 (elec.)  
 in the land of the morn - ing star.  
 f w/ dist.  
 12 13 15 13 12 14 12 13  
 14  
 Gr. 1  
 6 4 3 4 4 3 4 7 6 4 6 9 8 6 8



Gtr. 3 tacet  
 Em Cmaj7 D Em Cmaj7 D Bm7 Em Cmaj7 D

3. The

Gtr. 5

8va

12 15 15 15 (15) 15 14 X X 14 12 13 15 13 12 14 12 13 12 22 22 22 22 20 19 20 22 20

Gtr. 6 (elec.)

*mf* w/ clean tone

0 2 0 2 3

**Verse**  
 Gtr. 1: w/ Riff B (4 times)  
 Em Cmaj7 Em/B Em/G Em Cmaj7 D Em Cmaj7 Em/B Em/G

wise man said, "Just raise your hand, and reach out for the spell. Find the door to the prom-ised land.

8va

19 (19)

*mp* *mf* let ring

0 3 2/4

Em Cmaj7 D Em Cmaj7 Em/B Em/G Em Cmaj7 D

just be-lieve in your-self. Hear this voice from deep in-side, it's the call of your heart.

Gtr. 6

let ring

*mp* let ring

5 0 3 4 0 5 4

# Outro-Chorus

Gtr. 1: w/ Riff C (till fade)  
Gtr. 6 tacet

Em Cmaj7 Em/B Em/G Em Cmaj7 D

Close your eyes, and you will find the way out of the dark." Here I am, (Here I

*let ring* *mf* *v*

Gtr. 3 Rhy. Fig. 1

10 10 9 5 5 4 5 14 14 12 14 11 11 9 9 7

\* Downstem background voc. only

C#m D E F#m E C#m D E

am. will you send me an an - gel? Here I am Here I am. in the land of the morn - ing

End Voc. Fig. 1

End Rhy. Fig. 1

6 6 9 11 6 7 6 9 4 5 4 5 7

Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)  
Gtr. 3: w/ Rhy. Fig. 1 (till fade)

F#m E C#m D E F#m E

star. Here I am. Will you send me an an - gel? Here I am,

C#m D E F#m E C#m D E

in the land of the morn-ing star. Here I am. Will you send me an an - gel?

Gtr. 5

*mf*

14 15 14 14 15 14 14 15

F#m E C#m D E F#m E

Here I am in the land of the morn - ing star. Here I am.

*Begin fade*  
C#m D E F#m E

Will you send me an an - gel? Here I am

*8va*

C#m D E F#m E *Fade out*

in the land of the morn - ing star. Here I am.

*8va*

**Words and Music by Klaus Meine and Rudolf Schenker**



A A/C# D

there.  
there.

I will be there.  
I will be there.

Riff D End Riff D

9 10 9 10 9 10 9 10 9 11 2 3 2 2 3 2 2 3 2 2 3 2 2

Riff D1 End Riff D1

0 2 2 2 2 0 2 2 2 2 0 2 0 3 2 2 0 0 2 0 2 3 2 2

Gtrs. 1 & 2: w/ Riffs C & C1  
Gm/D

Love, on - ly love, can bring back your love some - day. I will be  
Love, on - ly love, can break down the wall some - day. I will be

A A/C# D 2nd time, Gtrs. 4 & 5: w/ Rhy. Fill 1 To Coda

there.  
there.

I will be there.  
I will be there.

Riff E End Riff E

Gtr. 1

9 10 9 10 9 9 10 9 10 9 2 3 2 3 2 2

Riff E1 End Riff E1

Gtr. 2

0 2 2 2 2 0 2 2 2 2 0 2 0 3 2 2 3 2 2

Rhy. Fill 1

Gtr. 4 D5 (dist.) *pp* *f*

Gtr. 5 (dist.) *pp* *f*

7 7 5

\* Vol. swell

# Interlude

Gtr. 1: w/ Riff A

Gm/D

Gm/F

Ebmaj7

D7

Gtr. 3 (dist.)

*mf*

grad. bend

\*Vol. knob at 5

Gtr. 2 Riff F

End Riff F

Gtr. 2: w/ Riff B

Gm/D

Gm/F

Ebmaj7

D7

*D.S. al Coda*

Gtr. 3

*\*\* f*

8va

loco

grad. bend

*\*\* Full vol.*

## Coda

### Chorus

Gtrs. 1 & 2 tacet

G5

Rhy. Fig. 1

Gtr. 4

Eb5

Bb5

F5

(cont. in notation)

If we'd go a - gain all the way from the start,

Gtr. 5

Rhy. Fig. 1A

G5

Eb5

Bb5

F5

I would try to change things that killed our love.

End Rhy. Figs. 1 & 1A

Gtrs. 4 & 5

G5 C5 D5 G5

Your pride has built a wall so strong that I can't get through. Is there

(Gtr. 4 cont. in slashes)

Eb5 F5

Gtr. 4

real - ly no chance to start once a - gain? I'm lov - ing

Gtr. 5

P.H. P.H. P.H. P.H.

Pitch: G

# Interlude

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Riff B  
Gtrs. 4 & 5 tacet

Gm/D Gm/F Ebmaj7

D7

you.  
(You.)

Gtr. 2: w/ Riff B  
Gm/D Gm/F Ebmaj7

8va loco

D7

grad. bend

# Verse

Gtrs. 1 & 2: w/ Riffs C & C1

Gtr. 3 tacet

Gm/D

3. Try, ba - by try to trust in my love \_ a - gain. I will be

Gtr. 4

*mp*

\* Vol. knob at 3

Gtr. 5

*mf*

1/2

1/2

\*\* Vol. knob at 5

Gtrs. 1 & 2: w/ Riffs D & D1

A

D

there, I will be there.

(cont. in slashes)

Gtrs. 1 & 2: w/ Riffs C & C1

Gm/D

Gtr. 4

Love, our love just should - n't be thrown \_ a - way. \_ I will be

Gtr. 5

1/2

1/2



Gtrs. 1 & 2, w/ Riffs E & E1

A/E D/A D5

there, I will be there.

let ring

5

\*Vol. swell

# Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

G5 Eb5 Bb5 F5

If we'd go a - gain all the way from the start,

G5 Eb5 Bb5 F5

I would try to change things that killed our love.

G5 C5 D5 G5 F5

Your pride has built a wall so strong that I can't get through. Is there

Gtrs. 4 & 5

(Gtr. 4 cont. in slashes)

Eb5 F5

Gtr. 4

real - ly no chance to start once a - gain?

Gtr. 5

P.H. P.H.

6 5 6 5 6 5 6 5 6 5 8 7 8 7 10 10 10 10 8 8

Pitch: G

Gtrs. 4 & 5: w/ Rhy. Figs 1 & 1A

G5 Eb5 Bb5 F5

If we'd go a - gain all the way from the start, —

Gtr. 3

6

semi-harm.

1 1 3 1 5 3 3

G5 Eb5 Bb5 F5

I would try to change — things that killed our — love. —

\*8va

loco

P.H.

5 5 13 (13) 11 10 (10)

\*8va applies to P.H. only

G5 F5 G5 N.C. C5 D5 C5 D5 N.C. G5

Yes, I've hurt — your pride, — and I know what you've been through. — You should

Gtr. 3

8va

20 (20) 18 20 (20)

Gtrs. 4 & 5

(Gtr. 4 cont. in slashes)

Eb5

F5

Gtr. 4

give me a chance. \_\_\_\_\_ this could be the end. I'm still lov - ing

Gtr. 3

*loco* 6 *loco* P.H. 3 1 3 1 3 5 3 5 (5) 3 5 (5)

Pitches: G A G  
\*15ma applies to P.H. only

Gtr. 5

P.H. P.H. P.H. P.H. P.H. 6 5 6 5 6 5 6 5 6 5 8 7 8 7 10 8

Pitch: G

## Chorus

Gtrs. 4 &amp; 5: w/ Rhy. Figs. 1 &amp; 1A (till fade)

G5

Bb5

F5

you. \_\_\_\_\_ I'm still lov - ing

Gtr. 3

8va 13 13 (13) 10 13 13 (13) (13)

G5

Eb5

Bb5

F5

you. \_\_\_\_\_ I'm still lov - ing

Voc. Fig. 1

(Still lov - ing

8va

20 17 18 20 20 20 (20) 20 18 20 (20)

Bkgd. Voc.: w/ Voc. Fig. 1

G5 Eb5 Bb5 F5

you. \_\_\_\_\_ I need your love. \_\_\_\_\_ Still lov - ing

End Voc. Fig. 1

you.) \_\_\_\_\_

8va

15 18 17 14 15 16 (16) 15 18 15 18 20 (20) 18 20 (20) 18

G5 Eb5 Bb5 F5  
 you. Still lov-in' you ba - by. Whew!  
 8va  
 20 20 15 15 17 18 17 17 15 15 17 18 17 15 15 13 13 10 10 13 10 10 13 10 10 13 10 10 13 10 10 13 10 13 13

**Guitar Solo**

G5 Eb5 Bb5 F5

8va

The image shows a guitar solo for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one flat (Bb). The solo is divided into four measures, each with a chord name above it: G5, Eb5, Bb5, and F5. The first measure starts with an 8va (octave up) marking. The notation includes triplets, slurs, and a 7th fret marker. Below the staff, a fretboard diagram shows the fingerings for each note, with numbers 1 through 13 indicating the frets. The diagram is split into two parts, corresponding to the first and second measures of the solo.

[illegible]

Outro-Chorus

G5 Eb5 Bb5 F5 G5 Eb5

you. I need your love. Still lov-ing you.

*8va* *loco*

Bb5 F5 G5 Eb5 Bb5 F5

I need your love. Whew! Still lov-ing

*tr* *8va* *loco*

*Begin fade* G5 Eb5 Bb5 F5 G5 Eb5

you. I need your love. Whew!

*tr* *8va*

Bb5 F5 G5 Eb5 Bb5 F5

I need your love. I need your love.

*8va* *loco*

**Words and Music by Klaus Meine and Rudolf Schenker**

E5

○    xxx



11

**Moderately slow** ♩ = 100 (♩ = ♩ ♩)

End Rhy. Fig. 1

Gtr. 1 (dist.)  
 E5 D5 E5 C5 B5 C5 E5 D5 E5 D5 E5 C5 B5 C5 D5  
 f  
 w/ reverb  
 TAB

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 (dist.)

E5 D5 E5 C5 B5 C5 E5 D5 E5 D5 C5 B5 C5 D5

*f* fdbk. P.S. fdbk. P.S.

7 (7)

(cont. in slashes)

E5

Gr. 2

Gr. 1

P.M.

10 9  
12 10

Gtr. 2 tacet  
E5  
Am Em E5  
Am Em E5 D E5 Em E5 D E5 Em E5  
Am Em  
Rhy. Fig. 2  
P.M. P.M. P.M. P.M. P.M.  
10 9 10 9 7 5 7 9 10 10 9 10

\*\*Chord symbols reflect implied harmony.

142

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em

Gtr. 2 Rhy. Fig. 3

Gtr. 1

P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (1st 7 meas.)

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

Gtr. 2 End Rhy. Fig. 3

E5 Am Em E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

Rhy. Fig. 4 End Rhy. Fig. 4

3rd time, Gtr. 4 tacet

Verse

Em E5

Gtr. 2 tacet

1. The job is done, — I go out, — an —

2. I meet my girl, — she's dressed to kill, — but

3. En - joy The Zoo, — and walk down — For —

Gtr. 2

(3/5)

\* Roll back volume knob.

Riff A

End Riff A

Gtr. 1

P.M.

Gtr. 1: w/ Rift A (2 times)  
 3rd time, Gtr. 1: w/ Rhy. Fill 1  
 3rd time, Gtr. 4: w/ Fill 1

oth - er bor - ing day. — I leave it all — be - hind me now, — so  
 all we gon - na do — is walk a - round — to catch the thrill — on  
 - ty Sec - ond Street. — Wan - na be — ex - cit - ed, too, — and

C5 E5 1. Am Em 2. To Coda ⊕  
 man - y streets we you will worlds a - way. — call — The Zoo. — feel — the heat. — We

Gtr. 2  
 8 10 7 8  
 Gtr. 1  
 P.M. P.M.  
 3 3 3 3 3 3 3 0 0 0 0 0 0 0 10 12 9 10 0 0 0 0 0 0 0 0

# Chorus

G5 D5 E5 C5 G5 D5 E5  
 eat the night, — we drink the time, — make our dreams — come true. — And

Gtr. 3 (dist.)  
 f 15 12 15 12 14 (14) 12

## Rhy. Fig. 5

\* Gtrs. 1 & 2  
 let ring — let ring — let ring — let ring — let ring — P.M.  
 12 12 7 7 9 9 5 5 12 12 7 7 9 9 5 5 12 12 7 7 9 9 5 5 12 12 7 7 9 9 5 5

\* Composite arrangement

Rhy. Fill 1  
 Gtr. 1  
 P.M.  
 0 X X X X X

Fill 1  
 Gtr. 4  
 8va loco  
 rake grad. bend 1/2 P.M.  
 22 0



G5 D5 E5 C5 B5 D5 E5

hun-gry eyes are pass-ing by — on streets we call The Zoo. — We

8va

15

17 17 (17)15 17 17 (17)15

End Rhy. Fig. 5

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

10 12 12 10 5 7 5 7 9 9 7 3 5 3 4 4 2 7 5 7 7 9 9 7

G D Em C G5 D5 E5

eat the night, — we drink the time, — make our dreams — come true. — And

8va

Gtr. 3

17 17 15 15 15 12 14 (14)12

loco

Gtr. 2 Rhy. Fig. 5A

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

8 7 9 7 7 7 12 12 12 12 13 12 12 13 12 12 12 10 5 7 5 9 9 9 9 9 9

Gtr. 1

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

10 12 12 10 5 7 5 7 9 9 5 5 12 12 10 5 7 5 9 9 9 9 9 9

Gtr. 3 tacet

G5 D Em C B5 N.C. D5 E5

hun - gry eyes are pass - ing by on streets we call The Zoo.

let ring ----- let ring -----

let ring ----- let ring ----- let ring ----- let ring -----

End Rhy. Fig. 5A Rhy. Fill 2 End Rhy. Fill 2

**Interlude**

A5 C5 A5 C5 A5 C5 A5 C5

Gtrs. 1 & 2 Rhy. Fig. 6 End Rhy. Fig. 6

**Guitar Solo**

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)

Gtr. 2 tacet

E5 Am Em E5 Am Em E5 Am Em

Gtr. 4 (dist.)

f w/ talk box

w/ bar

Gtr. 2: w/ Rhy. Fig. 4

E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

*f5ma* *loco*

fdbk. w/ bar.

1/2

# ⊕ Coda

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1st 4 meas.)

G5 D5 E5 C5 G5 D5 N.C. E5 N.C. E5 N.C. E5

eat the night, we drink the time, make our dreams come true. And

Gtr. 3

G5 D5 Em C5 B5 D5 E5

hun-gry eyes are pass-ing by on streets we call The Zoo. We

8va

Gtr. 3

Gtrs. 1 & 2

let ring let ring let ring let ring let ring

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

G D Em C G5 D5

eat the night, — we drink the time, — make our dreams — come true. —

8va

Gtr. 3

N.C. E5 N.C. E5 G5 D Em C

— And hun - gry eyes — are pass - ing by — on

loco

#### Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 6  
Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fill 2 B5 N.C. D5 E5 A5 C5 A5 C5

streets we call The Zoo, —

8va

loco

#### Outro - Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1st meas.)

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

Gtr. 4 A5 C5 A5 C5 E5 Am Em E5 Am Em E5 Am Em

w/ talk box  
grad. bend

Gtr. 4 E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em E5 Am Em

Gtr. 2 Rhy. Fig. 8

E5 D E5 Em E5 D E5 Em E5 Gtr. 2: w/ Rhy. Fig. 3 Am Em E5 Am Em

End Rhy. Fig. 8

Gtr. 4 E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em Gtr. 2: w/ Rhy. Fig. 8

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em \* Begin fade

\* City soundscape fades in while band fades out.

Gtr. 2: w/ Rhy. Fig. 3

E5 Am Em E5 Am Em E5 Am Em

Gtr. 2: w/ Rhy. Fig. 8

E5 D E5 Em E5 D E5 Em E5 Am Em E5 Am Em

Gtr. 2: w/ Rhy. Fig. 3

E5 Am Em E5 D E5 Em E5 D E5 Em E5 Am Em

grad. bend

Fade out

E5 Am Em E5 Am Em E5 D E5 Em E5 D E5 Em

**Words and Music by Klaus Meine**

**Rock Ballad** ♩ = 76

\* Chord symbols reflect implied harmony.

## Verse

Copyright © 1990 UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC. and KLAUS MEINE  
All Rights Controlled and Administered by UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.  
All Rights Reserved Used by Permission

G C Gtr. 2 tacet Dm C

An Au-gust sum-mer night, — sol-diers pas-sing by, — list-ning to the wind —

let ring ————

Gtr. 1 P.M.

Dm Am7 G Gtr. 3 (acous.) F *f*

of change. ———— Whistled: ————

Gtr. 1

Gtr. 2

let ring ————

Gtr. 2 tacet Dm F Dm

Whistled: ————

Gtr. 1



Am

Gtr. 2: w/ Riff A

Dm

Am

G5

Verse

C

Whistled:

2. The world is clos - ing in, —

C Dm Am G5

a blow-in' with the wind of change.

Gr. 1

P.H.

X 12 10 X 12 10 (10) 12

Gr. 2

Riff B

End Riff B

let ring

1 3 2 0 1 0 3 0 0 0

0 0 0 3

Chorus

C G5 Dm G5 C G5

Rhy. Fig. 2B

Take me to the mag-ic of the mo - ment on a glo - ry night, where the

Rhy. Fig. 2

Rhy. Fig. 2A

Dm G5 Am F G5 End Rhy. Fig. 2B

chil-dren of to-mor-row dream a-way \_\_\_\_\_ in the wind of change. \_\_\_\_\_

Voc. Fig. 1 End Voc. Fig. 1

(Dream a-way.) \_\_\_\_\_

End Rhy. Fig. 2

End Rhy. Fig. 2A

let ring

Gtr. 1 tacet C Verse C (cont. in notation)

Mmm. \_\_\_\_\_ 3. Walk-ing down the street. \_\_\_\_\_

Gtr. 2

Gtr. 2: tacet Dm

Gtr. 1: w/ Fill 1 C

Gtr. 2: w/ Riff A Dm

Am

dis-tant mem-o - ries — are bur-ied in the past — for - ev -

Gtr. 3

G5

C

Dm

er. — I fol-low the Mosk - va — down to Gor - ky Park. —

(cont. in slashes)

Gtr. 2: w/ Riff B

C

Dm

Am

G5

Gtr. 3

list-'ning to the wind — of change. —

Gtr. 1

P.M.

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2, 2A & 2B (2 times)

Dm G5 Am F G5  
 chil-dren of to-mor-row share their dreams\_\_\_\_\_ with you and me.\_\_\_\_ With you and me.\_\_\_\_  
 Voc. Fig. 2 End Voc. Fig. 2  
 Share their dreams.\_\_\_\_

chil-dren of to-mor - row dream a - way \_\_\_\_\_ in the wind of change. — The wind of change.) —

A5

G5

A5

The wind of change\_ blows straight in - to the face\_\_ of time,\_\_\_ like a storm\_ wind that will ring\_\_

Gtr. 2

let ring - -

2 2 3 5 5 3 2 2 2 2

G5 C Dm

the free-dom bell for peace of mind. Let your bal-a-laik-a sing what my gui-tar wants to sing.

(cont. in slashes)

Guitar Solo

E F type2 G

Gtr. 2

\*Gtrs. 2 & 3

Gtr. 4 (elec.) 8va

*f* w/ dist.

14 14 12 (12) 12 (12) 12 (12) 15 10 10 12 13 10 12 10 12 14 12 (12) 12 9 12 12 (12) 9 10

\* Composite arrangement

E Am<sup>V</sup> F type2 G C A Am C Am

⑤ ⑤ 3fr open ⑤ 3fr

Gtr. 5 (elec.)

*f* w/ dist. hold bend

14 13 15 (15) (15) 15 15 (15) (15) 15 15 13 12 13 12

Gtr. 4 loco

10 (10) 9 7 7 (7) 5 7 9 10 12 (12) (12) (12) 12 12 (12) (12) 12 13

F type 2      G      E      Am<sup>V</sup>      Dm

Gtr. 5 *8va*

(12)      17 <sup>1/2</sup> 15 15

Gtr. 6 (elec.)

*f* w/ dist.      12 14      12 14 15 14 12

Gtr. 4

10 10 13 12      12 13 15 15 17      17 17 18 17 15  
 7 7 10 9      9 10 12 12 14      14 14 15 14 12

### Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)  
 Gtr. 3: w/ Rhy. Fig. 2B (1 5/6 times)  
 Gtrs. 4, 5 & 6 tacet

E      C      G5      Dm      G5

Take \_\_\_\_\_ me \_\_\_\_\_ to the mag-ic of the mo - ment on a glo -  
 (Take me. \_\_\_\_\_)

*8va*      20 22 22

*8va*      19 19 17 19 19

*8va*      17 17 15 17 17





*Big City Nights*

*Blackout*

*Coming Home*

*Holiday*

*I Can't Explain*

*Loving You Sunday Morning*

*No One Like You*

*Passion Rules the Game*

*Rhythm of Love*

*Rock You Like a Hurricane*

*Send Me an Angel*

*Still Loving You*

*Wind of Change*

*The Zoo*

U.S. \$19.95

ISBN 0-634-04694-2



HL00690566

  
**BMG**  
MUSIC PUBLISHING

BMG LOGO TM BMG MUSIC

 EXCLUSIVELY DISTRIBUTED BY  
**HAL•LEONARD®**